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To

MY ESTEEMED GURU

Dr. Prasanna Kumar Acharya

M A., (Calcutta) Ph. D., (Leyden) D. Litt., (London).

Head of

THE ORIENTAL DEPARTMENTS, ALLAHABAD
UNIVERSITY,

at whose feet I received my first lessons in
the methods of critical study and rese-
arch, I dedicate this volume, as
an humble token of
gratitude and
respect.

H. L. Jain.



श्री

अम्बादास चवरे दिग्म्बर जैन ग्रन्थमाला-४



मुनि-कनकामर-विरचित

करकंड चरित

भूमिका, शब्दकोश, अनुक्रमणिकाओं, टिप्पणीों व परिशिष्टों सहित

संपादक

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गोपाल अम्बादास चवरे,
संस्थापक, कारंजा जैन पब्लीकेशन सोसायटी,
कारंजा (बराठ)

THE
AMBADĀS CHAWARE
DIGAMBARA JAINA GRANTHAMĀLĀ,
OR
KARANJA JAINA SERIES

Edited,

With the cooperation of various scholars,

By
Hiralal Jain, M. A., LL. B.,
KING EDWARD COLLEGE, AMRAOTI.

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Karakanda Cariu

OF

MUNI KANAKAMARA

An Apabhramsa work on the life of Karakandu
recognised as a saint or Fratyeka-buddha
by the Jainas as well as
the Bauddhas.

Critically edited

with

Introduction, Translation, Glossary, Indices, Notes
and Appendices,

by

Hiralal Jain, M. A., LL. B.,
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प्रकाशक,
गोपाल अम्बादास चवरे,
मर्चेंट एण्ड बैंकर, कारंजा (बरार)



अन्योपदेशविरहेऽपि सुसंयमस्य
चारित्रिकोटिविधयः स्वयमुद्घवन्ति ।
प्रत्येकयुद्धमतयः खलु ते प्रशस्या-
स्तेषां मनाक् स्मरणतो मम पापनाशः ॥

जयसेनकृत प्रतिष्ठापाठ, ६७२



मुद्रक,
टी. एम्. पाटिल,
मैनेजर, सरस्वती पॉवर प्रेस,
अमरावती (बरार)

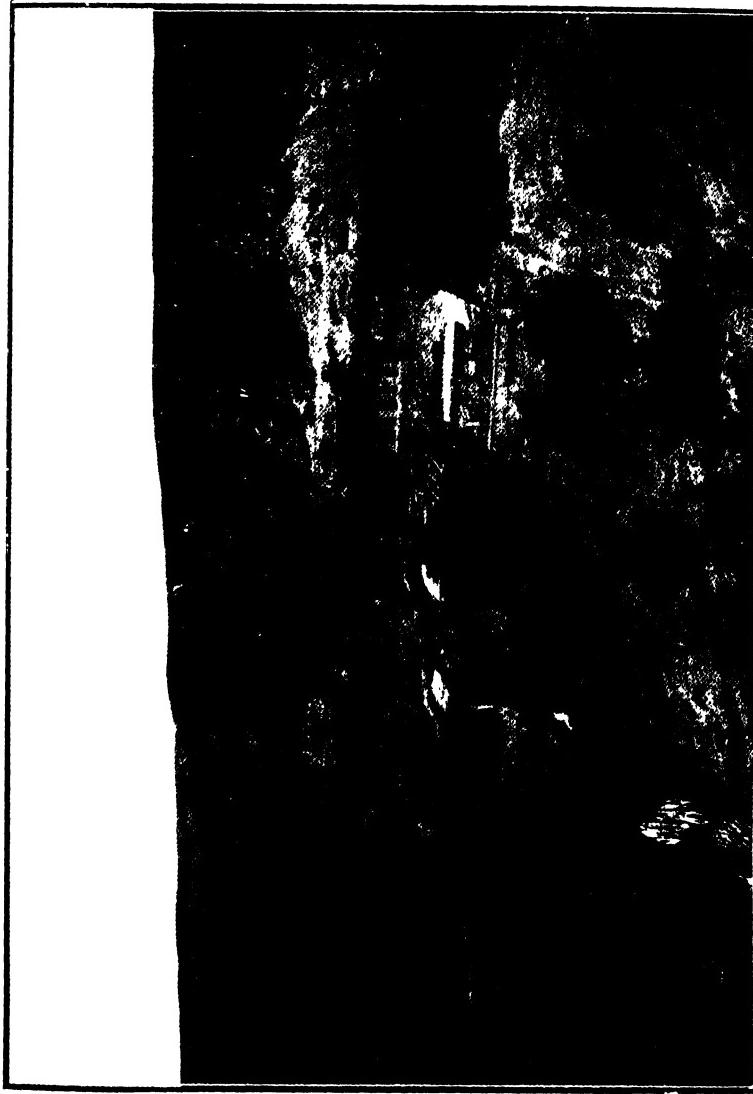
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१. तेरापुर की उस पहाड़ी का हर्य जिसमें चार जैन गुफाएँ हैं।

A general view of the hill containing the caves at Teripura (Dhārāśiva).

(Page 42, intro.)

ग्रंथ परिचय

‘करकंडचरित’ के दर्शन मुझे प्रथम बार सन् १९२४ में कारंजा के सेन गढ़ खंडार में हुए थे। तदनुसार ग्रंथ का कुछ परिचय सन् १९२६ में मध्यप्रांतीय सरकार द्वारा प्रकाशित संस्कृत-प्राकृत हस्तलिखित ग्रंथों की सूची में दिया गया था। खोज करने पर इसी ग्रंथ की पांच और भी प्रतियां मुझे देखने को मिलीं। इन सब प्रतियों का सूक्ष्म अवलोकन कर प्रस्तुत संस्करण तैयार किया गया है।

ग्रन्थकार

इस ग्रंथ के कर्ता मुनि कनकामर हैं। उन्होंने अपना नाम ग्रन्थ की प्रत्येक सन्धि के अन्त में अंकित कर दिया है। प्रारम्भ में उन्होंने अपने गुरु का पंडित मंगलदेव नाम बतलाया है और अन्तिम प्रशस्ति में उन्हें ही बुध मंगलदेव कहा है। विशेष हाल तो इन मंगलदेव का ज्ञात नहीं हो सका किन्तु सम्भवतः ये वे ही बुध मंगल हैं जिनका बनाया हुआ धर्मरत्नाकार नामक ग्रन्थ मिलता है। इस ग्रंथ की एक प्रति कारंजा के बलात्कार गण मंदिर में है।

अन्तिम प्रशस्ति में कर्ता ने अपना कुछ और भी परिचय देने की कृपा की है। उन्होंने कहा है कि वे ब्राह्मण वंश के चन्द्र कायि गोत्र में उत्पन्न हुए थे और वैराय लेकर वे दिग्घवर मुनि हो गये। तब से उनका नाम कनकामर मुनि प्रसिद्ध हुआ। वे भ्रमण करते हुए ‘आसाइय’ नगरी में पहुंचे और वहाँ रहकर उन्होंने प्रस्तुत ग्रंथ की रचना की। इस रचना को उन्होंने जिन सज्जन के अनुराग से प्रकाशित किया वे एक यंडे योग्य, व्यवहार-कुशल, धर्मात्मा पुरुष थे। वे विजयपाल नरेश के स्नेहभाजन तथा उनके मुख-दर्पणवत् थे, उन्होंने भूवाल नरेश का मन मोह लिया था, तथा वे कर्ण नरेन्द्र के चित्त का मनोरंजन किया करते थे। उनके तीन पुत्र थे, आहुल, रत्नहो और गाहुल। ये तीनों कनकामरजी के चरणों में अनुरक्त थे।

अपने भक्त थावक का इतना परिचय देने परभी, खेद है, कर्ता ने उनका नाम नहीं बतलाया और न अपने ग्रंथ के निर्माण का समय ही अंकित किया। इस ग्रंथ की प्राप्त हस्तलिखित प्रतियों में से दो में उनके लिखने का समय दिया गया है, एक संवत् १५५८ अर्थात् सन् १५०२ की लिखी हुई है और दुसरी संवत् १५९७ अर्थात् पहली से ३९ वर्ष पश्चात्। इससे यह निश्चय है कि ग्रंथ १५०२ से पूर्व बन चुका था। ग्रंथकार ने अपने ग्रंथ में

सिद्धसेन, समन्तभद्र, अकलंक, जयदेव, स्वयंभू और पुष्पदन्त का उल्लेख किया है। इनमें से समय की अपेक्षा सबसे अन्तिम पुष्पदन्त ही ज्ञात होते हैं। इन्होंने अपना महापुराण सन् १६५ ई. में समाप्त किया था। अतः इतना तो निश्चय हो गया कि ग्रंथ सन् १६५ के पश्चात् और १५०२ से पूर्व वर्ता है। जिस 'आसाइय' नगरी में रहकर कविने ग्रंथ-चना की उसका भी निश्चय नहीं होता कि वह कहाँ थी तथा जिन राजाओं का उन्होंने उल्लेख किया है उनका भी कुछ निश्चित इतिहास ज्ञात नहीं है। कारंजा की प्रति में 'आसाइय' नगरी पर 'आसापुरी' पेसा टिप्पण है। इससे जान पड़ता है कि उस नगरी को आसापुरी भी कहते थे। खोज करने पर इस नाम के अनेक स्थानों का पता लगा। एक तो 'आसाइय' नाम का इतिहास-प्रसिद्ध वह स्थान है जहाँ सन् १८०३ में मगर्डौ और अंग्रेजों का युद्ध हुआ था। यह हैदराबाद राज्य के औरंगाबाद ज़िले के अन्तर्गत है। यह अब एक छोटासा ग्राम है। उसका पूर्व इतिहास कुछ विदित नहीं है। दूसरा मानदंश में आसीरगढ़ नाम का किला है जिसका यह नाम वहाँ स्थापित आसाइयी परसे पड़ा। कहा जाता है कि इस किले को मौखिरी वंश (लगभग सन् ६००) के एक नरेश ने अपनी पुत्रप्राप्ति की आशा पूर्ण होने के उपलक्ष्य में बनवाया था। किले के पास का एक छोटासा ग्राम अब भी 'आसी' कहलाता है। एक तीसरा आसी नाम का स्थान राजपुताने के बून्दी राज्य में है। यह भी एक किला है। पंजाब के कांगड़ा ज़िले के अन्तर्गत कीरत्राम से बारह मील दूरी पर एक पहाड़ी है जिसकी चोटी पर आसापुरी देवी की स्थापना है और जिसके कारण वह स्थान आसा पुरी कहलाता है। इस मंदिर को एक राजा चंद्रभान के पुत्र विजयराम ने बनवाया था। पाठक नाम पर से विजयराम को इस ग्रंथ के विजयपाल ठहराने का इशादा न करें क्योंकि ये विजयराम सबहर्वी शताधिदि में हुए हैं और प्रस्तुत ग्रंथ जैसा ऊपर बतला आये हैं, इससे पूर्वही वन चुका था। इत्यादि। किन्तु इन नाम मात्र की समानताओं से हमें हमारे ग्रंथ की रचना के स्थान का निर्णय करने में विशेष सहायता नहीं मिलती, जब तक किसी स्थान के साथ उपर्युक्त राजाओं का भी कुछ इतिहास न पाया जावे। यदि नाम मात्र पर से स्थान का निर्णय करने को जी चाहे तो अंग्रेज-मराठा युद्ध वाली 'आसाइय' अधिक उपर्युक्त ज़न्चती है। एक तो ग्रंथ में निर्दिष्ट 'आसाइय' से इसमें विशेष शब्द-साम्य है और दूसरे वह आगे चलकर बतलाई हुई करकंड की गुफाओं के, और स्थानों की अपेक्षा, अधिक समीप है। यह सम्भव है कि मुनि कनकामर इन गुफाओं का दर्शन करके ही वहाँ आये हों और उसी प्रभाव में उन्होंने इस करकंड-चरित की रचना की हो। सम्भव है विजयपाल और उनके पुत्र यहीं राष्ट्रकूट नरेश कृष्ण के आधीन राज्य करते हों। कृष्ण पुष्पदन्त के समय में थे। पुष्पदन्त ने उनका उल्लेख 'कण्ठ' नाम से किया है। उसका अपभ्रंश न्यूप कण्ण भी हो सकता है।

जैसा ऊपर कहा जा चुका है, ग्रंथ में उल्लिखित राजाओं का कुछ इतिहास निश्चित ज्ञात नहीं है। तीनों नाम पेसे हैं जो राजपुताने के तथा अन्य स्थानों के प्राचीन राजाओं की

वंशावलियों में बहुत पाये जाते हैं। किन्तु ग्रंथ कार के उल्लेख से ऐसा ज्ञात होता है कि उनके उत्साहवर्धक सज्जन के जीवनकाल में ही वे तीनों राजा हो चुके थे और उनके साथ इनका सम्बंध भी खासा रह चुका था। अतः उक्त नामों के ऐसे तीन राजा दृढ़ना चाहिये जिनका एकही काल में या एक ही जीवन में एक पुरुष से सम्बंध होना सम्भव हो सके। वर्तमान ज्ञात इतिहास में तो मुझे, बहुत खोज करने पर भी, ऐसा सामाजिक नहीं मिल सका, पर मुझे कुछ ऐसे शिलालेखों का पता चला है जिनमें कुछ आशाजनक वार्ता मिलती है। ये तीनों लेख बुन्देलखण्ड प्रान्त के भीतर या आसपास पाये गये हैं। इनमें का एक लेख अपभ्रंश भाषा में है और नीचे उसका संस्कृत अनुवाद भी दिया गया है। उसमें प्रसंगोपयोगी यह बात दी हुई है कि विश्वामित्र गोत्र के शात्रिय वंश में विजयपाल नाम के एक राजा हुये जिनके पुत्र भुवनपाल थे। उन्होंने कलचुरी, गुर्जर और दक्षिण को जीत डाला था। यह लेख दमोह जिले की हटा तहसील में मिला था और अब नागपुर के अजाय वधर में सुरक्षित है। दूसरा लेख बांदा जिले के अन्तर्गत चन्दलों की पुरानी राजधानी कालिजर में मिला है। उसमें विजयपाल के पुत्र भूमिपाल का तथा दक्षिण दिशा और कर्ण राजा को जीतने का उल्लेख है। तीसरा लेख जयलपुर जिले के अन्तर्गत तीवर में मिला है। उसमें भूमिपाल के उत्पन्न होने का उल्लेख स्पष्ट है तथा किसी सम्बंध में त्रिपुरी और सिहापुरी का भी उल्लेख है। इन लेखों में के दो अनिम लेख बहुत ही दूर्टे फैटे हैं, इससे उनके पूर्वापर सम्बंध का कुछ ज्ञान नहीं होता, तथा प्रथम लेख पूरा मिलने पर भी अभीतक स्पष्टतः नहीं पढ़ा जा सका है। जो कुछ पढ़ा गया है उस में अपभ्रंश और संस्कृत की वार्ता में कुछ परस्पर विरोध सा पाया जाता है। तथापि उक्त नामों के सम्बंध में कोई मतभेद नहीं है। लेखों में कोई सन् सम्बन् भी नहीं पाया गया, किन्तु लिखावट पर से वे ११ हर्वी या १२ हर्वी शतांश्वि के अनुमान किये जाते हैं। मेरा तो ख्याल है कि सम्भवतः उक्त लेखों के विजयपाल और उनके पुत्र भुवनपाल या भूमिपाल, तथा हमारे ग्रंथ के विजयपाल (अपभ्रंश विजयाल) और भूपाल एक ही हैं। रही कर्ण (अपभ्रंश कर्ण) नरेन्द्र की वात। सो ये कर्ण थे ही हो सकते हैं जिनका उल्लेख ऊपर के दूसरे शिलालेख में आया है। यदि ज्ञात इतिहास में इन राजाओं को समाविष्ट करने का प्रयत्न किया जाय तो कालिजर के चंदेल वंश में सम्भवतः हो सकता है। इस वंश में विक्रम संवत् १०९७ के लगभग एक विजयपाल नामक राजा हुआ है। यह प्रतापी कलचुरी नरेश कर्णदेव का समकालीन था। इसके दो पुत्र हुए, देवर्मा और कीर्तिवर्मा। कीर्तिवर्मा ने कर्णदेव को परात्त कर दिया था, ऐसा उसी विजय की स्मृति में लिखे गये प्रवोधचन्द्रोदय नामक संस्कृत नाटक तथा उस काल के कुछ शिलालेखों से ज्ञात होता है। सम्भव है ये कीर्तिवर्मा तथा उपर्युहित्यित भुवनपाल, भूमिपाल व भूपाल एक ही हों। उस अवस्था में जिस कर्ण की पराजय का उल्लेख दूसरे शिलालेख में पाया जाता है वह कलचुरि कर्णदेव ही ठहरेगा। सम्भव है हमारे ग्रंथकर्ता के भक्त सज्जन इन्हीं राजाओं के मंत्री रहे हों। इन सब राजाओं के राजत्वकाल

पर दृष्टि डालने से इस ग्रंथ के बनने का समय सन् १०८५ ईस्वी के लगभग अनुमान किया जा सकता है। अभी उन शिलालेखों की और भी पूरी पूरी जांच होने की, तथा उनमें निर्दिष्ट वातों का पूरा पूरा सामझस्य बेठाने की आवश्यकता है। किन्तु अन्य प्रमाणों के अभाव में हम ग्रंथकर्ता को इन्हीं राजाओं के समकालीन मान लें तो हानि नहीं। इस सामझस्य के अनुसार काव्य की रचना के स्थान 'आसाइय' नगरी की ओज बुन्देलखण्ड प्रान्त के भीनर की जाने की आवश्यकता है।

ग्रन्थ का विषय

इस ग्रंथ में करकण्ड (अपभ्रंश-करकण्ड) महाराज का चरित्र दश संधियों में वर्णित किया गया है। संक्षेप में यह कथा इस प्रकार है। अंगदेश की चम्पापुरी में धार्ढीवाहन राजा राज्य करते थे। एकवार वे कुसुमपुर को गये और वहां पश्चावती नाम की एक युवती को देखकर उसपर मोहित होगये। युवती का संरक्षक एक माली था जिससे बातचीत करने आदि से पता लगा कि वह युवती यथार्थ में कौशाम्बी के राजा वसुपाल की पुत्री थी। जन्म-समय के अपशकुन के कारण पिता ने उसे जमना नदी में बहा दिया था। राजपुत्री जानकर धार्ढीवाहन ने उसका पाणिग्रहण कर लिया और उसे चम्पापुरी ले आये। कुछ काल पश्चात् वह गर्भवती हुई और उसे यह दोहला उत्पन्न हुआ कि मन्द मन्द वरसात में, मैं नररूप धारणकरके, अपने पति के साथ, एक हाथी पर सवार होकर, नगर का परि भ्रमण करूँ। ऐसा ही प्रबन्ध किया गया। किन्तु दुष्ट हाथी राजारानी को लेकर जंगल की ओर भाग निकला। रानी ने समझा बुझा कर राजा को एक बृक्ष की डाली पकड़ कर अपने प्राण बचाने पर राजी कर लिया और आप उस हाथी पर सवार रहकर जंगल में पहुंचीं। वह हाथी एक जलाशय में घुसा। उसी समय रानी ने कूद कर बन में प्रवेश किया। उनके प्रवेश से वह सखा हुथा बन हरा भरा होगया। इस खबर को सुन कर बनमाली वहां आया और रानी को बहिन मान कर अपने घर लिया ले गया। कुछ दिनों के बाद ही मालिन को पश्चावती के रूप पर ईर्झ्या उत्पन्न हो गई और किसी बहाने से उसने उसे अपने घर से निकाल दिया। निराश होकर रानी स्मशान भूमि में आई और वहां उन्हे एक पुत्र उत्पन्न हुआ जिसे एक मातंग [चाण्डाल] उठा कर ले चला। रानी के विरोध करने पर उसने कहा कि वह यथार्थ में एक विद्याधर था। एक मुनि की शाप से मातंग होगया। उस शाप का प्रतीकार मुनि ने इस प्रकार भी किया था कि जब करकण्ड का दन्तिपुर के इमशान में जन्म हो तब उसे बालक को ले जाकर उसका लालन पालन करना चाहिये। बड़ा होने पर जब उसे उस नगर का राज्य मिल जायेगा तब वह मातंग पुनः विद्याधर होजायेगा। उसके इस प्रकार कहने पर तथा बालक का यथोचित रूप से लालन पालन करने की प्रतिशा करने पर रानी ने अपना पुत्र उसे सौंप दिया। उस मातंग ने बालक को अच्छी तरह रक्खा और स्थिरं खूब पढ़ाया लिखाया। उस के हाथ में कण्ड (सखी खुजली) होने से उसका नाम

करकंडु पड़ गया । जब वह युवावस्था को प्राप्त हुआ तब एक दिन दन्तीपुर के राजा का परलोकवास हो गया । उसके कोई पुत्र नहीं था इससे राजमंत्रियों ने यह व्यवस्था की ओंक एक हाथी को एक भरा घड़ा दिया जावे, और उससे वह जिस व्यक्ति का अभिषेक कर दे वहीं राजा बना लिया जाय । इस विधान में करकंडु का भाग्य चमक उठा । किन्तु उस मातंग-पुत्र जानकर मंत्री और नगर-निवासी अपना राजा स्वीकार करने में हिच-किचाये । इसी समय उस मातंग को अपनी विद्याधर-ऋद्धि प्राप्त होगई और उसने सबका समाधान करके करकंडु को राजा बनवा दिया । कुछ समय पश्चात ही उनका विवाह गिरिनगर की राजकुमारी मदनावली से होगया ।

एक बार उनके दरवार में चम्पा के राजा का दूत आया जिसने उनसे चम्पा नरेश का आधिपत्य स्वीकार करने की प्रेरणा की । इससे करकंडु को भारी क्रोध उत्पन्न हुआ । उन्होंने तत्काल ही चम्पा पर चढाई कर दी । घोर युद्ध हुआ, अन्त में पदमावती ने रणभूमि में उपस्थित होकर पितापुत्र का सम्मेलन करा दिया । धार्ढीवाहन पुत्ररत्न को पाकर बहुत हर्षित हुए । उन्होंने चम्पा का राजपाट भी उन्हें सौंप, वैराग्य धारण कर लिया ।

अपने विस्तीर्ण राज्य को पूरा जमाकर करकंडु ने एक बार मंत्री से पूछा ‘हे मंत्री ! क्या कोई ऐसा राजा है जो अभी भी मुझे मस्तक न नमाता हो ? मंत्री ने उत्तर दिया, महाराज ! और तो सब राजे आपकी अधीनता स्वीकार करते हैं परंतु द्रविड़ देश के चोल, चेर और पाण्ड्य नरेश आपको नहीं मानते । राजा ने उनके पास दूत भेजा जिसको उन्होंने यह कह कर विमुख कर दिया कि हम जिन भगवान् को छोड़ और किसी को भी सिर नहीं छुका सकते । यह उत्तर पाकर करकंडु ने यह प्रण किया कि यदि मैं इन राजाओं के मस्तक-पर अपना पैर न रखूँ तो सब राजपाट का न्याग करदूँ । उन्होंने तुरंत ही उनपर चढाई कर दी । मार्ने में वे तेरापुर नगर में पहुंचे । वहां के राजा ‘शिव’ ने आकर उनसे भैंट की और चताया कि वहां से पास ही एक पहाड़ी के चढाव पर एक गुफा है, तथा उसी पहाड़ी के ऊपर एक वड़ी भारी वामी है जिसकी पूजा प्रतिदिन एक हाथी किया करता है । यह सुनकर करकंडु शिवराजा के स्थान उस पहाड़ी पर गये । उन्होंने गुफा में श्री पार्वतीनाथ भगवान् का दर्शन किया और ऊपर चढ़कर उस वामी को भी देखा । उसके समक्ष ही हाथी ने आकर और पासही के एक तालाब से कमल तोड़कर उस वामी की पूजा की । करकंडु ने यह जानकर कि अदृश्य वहां कोई देवस्थर्ति होगी, उस वामी को छुदवाया । उनका अनुमान यथार्थ निकला । वहां पार्वतीनाथ भगवान् की मूर्ति निकली जिसे वे वड़ी भक्ति से उसी गुफा में ले आये ।

इस बार करकंडु ने पुरानी प्रतिमा का अच्छी तरह अवलोकन किया । सिंहासन पर उन्हें एक गांठ सी दिखी जो शोभा को विगड़ रही थी । एक पुराने शिल्पकार से पूछने पर उसने कहा कि जब वह गुफा बनाई गई थी तब वहां एक जलवाहिनी निकल पड़ी थी ।

उसे रोकने के लिये ही वह गांठ दी गई है। यह सुनकर करकंड को उस जलवाहिनी के दर्शन करने का कौतुक उत्पन्न हुआ और उस शिल्पकार के बहुत रोकने पर भी उन्होंने उस गांठ को तुड़वा डाला। गांठ के टूटे ही बहां एक भयंकर जलप्रवाह निकल पड़ा जिसे रोकना असम्भव हो गया। सारी गुफा जल से भर गई। यह देखकर करकंड को अपने किये पर पश्चात्ताप होने लगा। निदान एक विद्याधर ने आकर उनका सम्बोधन किया, उस प्रवाह को रोकने का बचन दिया तथा उस गुफा के बनने का इतिहास भी कह सुनाया।

विद्याधर ने कहा कि एक समय दक्षिण विजयार्थी के रथनूपुर नगर में नील और महानील नाम के दो विद्याधर भाई गउय करते थे, किन्तु शत्रुसे परास्त होकर वे वहां से भाग निकले और तेरापुर में आकर रहे। धीरे धीरे उन्होंने वहां राज्य स्थापित कर लिया। एक मुनि के उपदेश से उन्होंने जैनधर्म ग्रहण कर लिया और वह गुफा मंदिर बनवाया। इसी समय दूसरे दो विद्याधर भाता लंका की तरफ यात्रा को जा रहे थे। मलयदेश के पूर्वी पर्वत पर उन्होंने एक रावण के बंशज द्वारा बनवाये हुए जिनमंदिर में एक सुन्दर जिनमूर्ति देखी। उन्होंने विचार किया कि ऐसी ही मूर्ति हम अपने वहां बनवाएंगे, इस हेतु वे उस मूर्ति को उठा कर ले चले। तेरापुर पहुंचने पर वे उस मूर्ति को पहाड़ी पर रख कर जिन मंदिर की बन्दना को गये। लौटकर आने पर जब वे उस मूर्ति को उठाने लगे तब वह नहीं उठी। निदान एक मुनि के उपदेश से उन्होंने उसे वहीं छोड़ा और वैराग्य धारण कर लिया। इनमें से एक भाई तो शुद्ध तपस्या करके स्वर्ग को गया और दूसरा मायाचारी के कारण मर कर हाथी हुआ। स्वर्गवासी भाई अवधिक्षान से अपने भाई की दुर्गति को जाग कर वहां आया और उसे जाति-स्मरण कराया। जिसके कारण वह उस वामी की मृति को पूजने लगा। ये समाचार सुनाकर विद्याधर ने करकंड को एक और गुफा बनवाने की सलाह दी। करकंड ने वहां दो गुफाएँ और बनवाईं।

इसके पश्चात् एक बड़े दुःख की घटना हुई। एक विद्याधर, हाथी का रूप घर कर आया और करकंड को भुलाकर मदनावली को हर ले गया। करकंड शोक में बहुत ही विद्वल हुए, किन्तु एक सूर्व जन्म के संयोगी विद्याधर के समझान, तथा पुनः संयोग का आश्वासन देने पर समाधान हुए और आगे बढ़े। वे सिंहल द्वीप पहुंचे और वहां की राज-पुत्री रतिवेगा का पाणिग्रहण किया। उसके साथ जब वे जलमार्ग में लौट रहे थे तब एक भीम-काय मच्छ ने उनकी नौका पर धावा किया। उसे नामने के लिये वे शत्रु लेकर और मछु-गांठ बांध कर समुद्र में कूद पड़े। मच्छ को तो उन्होंने मार डाला, पर वे लौटकर नाव पर न आ सके। उन्हे एक विद्याधर पुत्री हर ले गई। रतिवेगा के शोक का पारावार न रहा। मंत्री शटपट बेड़े की किनारे पर लाया। रतिवेगा ने पूजापाठ प्रारम्भ किया जिससे पश्चात्ती देवी ने प्रकट होकर उसे आश्वासन दिया। रतिवेगा के दिन वहां पर धर्म कर्म में बीतने लगे। उधर करकंड को वह विद्याधरी अपने घर ले गई और अपने पिता की आशा

लेकर उसने उन्हे अपना पति बना लिया । वहां की काढ़ि का उपभोग करके अपनी नवल वधु सहित करकण्डु पुनः रतिवेगा से आ मिले । अब उन्होंने चोल, चेर और पाण्ड्य नरेशों की समिलित सेना का मुकाबला किया और उन्हे हराकर अपना प्रण पूरा किया । अपना पैर उनके मस्तकपर रखते समय राजा को उनके मुकटों पर जिन प्रतिमा के दर्शन हुये । यह देखकर राजा को भारी पश्चात्ताप हुआ । उन्होंने उन्हे पुनः राज्य देना चाहा, पर वे स्वामिमानी द्रविडाधिपति यह कह कर तपस्या को चले गये कि अब हमारे पुत्रपौत्रादि ही आपकी सेवा करेंगे । वहां से लैटुट हुए करकण्डु पुनः तेरापुर आये । यहां उसी कुटिल विद्याधर ने पश्चात्ताप पूर्वक मदनावली को लाकर उन्हे सौंप दी । वे फिर चम्पानगरी को लौट आये और वहां राज्य-सुख भोगने लगे ।

एक दिन वनमाली ने आकर खबर दी कि नगर के उपर्यन्त में शीलगुप्त मुनिराज का श्रुभागमन हुआ है । राजा ने नगर में भेरी पिटवाई और भक्तिभाव सहित, पुरजनों के साथ, दर्शन को प्रस्ताव किया । मार्ग में उन्होंने एक पुत्रशोक से व्याकुल, हा हा कार में मश्व अवला को देखा जिससे उनके चिन्में निपार की अनिष्टता, जीवन की असारता आदि भावनायें उठने लगा । मुग्नि के पास पहुंच कर उन्होंने धर्मोपदेश शब्दण किया जिससे उनके चिन्में धैर्यग्य उत्पन्न होने लगा । फिर उन्होंने मुनिराज से तीन प्रश्न किये, उनके सुन्दर शरीर होने पर भी उनके हाथ में कण्ठ क्षेत्र हुई, उनके माता पिता में अतिल्लेह होने पर भी उनका विषेश क्षेत्र हुआ, तथा उनकी प्रिया मदनावली को उस खेचार ने क्यों हरा ? मुनिराज ने इन प्रश्नों के उत्तर इन प्रकार दिये । पूर्वजन्म में करकण्डु एक सेठ के यहां धनदत्त नामक गवाल थे । एक दिन यह गवाल में से चराने गया था । उस एक सरोवर में वहां सुन्दर कमल दिवः जिसे उसने तोड़ लिया । नव एक देव ने आकर उससे कहा कि तू ते यह वहे साहस का काम कर डाला । थब तेरी खैर इसमें है कि तू इसे जो धिभुवन में वडा हो उसे वडा देणा, नहीं तो मैं तुझे नार डालूँगा । गवाल ने विचारा कि मेरा स्वामी ही सब भंसार में वडा है, उसकी अच्छे अच्छे मग्नुय सेवा करते हैं । इससे उसे ही यह पुण्य चढाना चाहिये यह विचार कर वह सेठ के मन्मुख उपस्थित हुआ और अपना मन्तव्य प्रकट किया । सेठ ने कहा निश्चयतः मुड़ा से वडा गजा है, इसलिये तू यह फूल राजा को चढा । जब राजा के समीप वह उपस्थित हुआ तब राजा ने मुनिराज को अपने से वडा बताकर उसे उनके पास भेजा और मुनिराज ने जिनेन्द्र भगवान् के । अन्ततः उसने उस फूल से भगवान् की पूजा की जिसके फल स्वरूप उसे करकण्डु का उत्तम स्वरूप और अनुल वैभव प्राप्त हुआ, और क्योंकि उसने कीचड़ से लिपट हुए हाथ से वह कमल चढाया, इससे उसके हाथ में कण्डु हुई ।

दूसरे प्रश्न के उत्तर में मुनिराज ने कहा कि पूर्व जन्म में पश्चावती शावस्ती नगर के एक सेठ की लड़ी थी । उसने एक ब्राह्मण युवक के साथ दुराचार किया जिससे उसके पति ने विरक्त होकर तपस्या की और वह मरकर चम्पा का धाढ़ीचाहन राजा हुआ । वह ब्राह्मण

मर कर हाथी हुआ । और सेठानी मर कर युनः स्त्री हुई, उसने पतिवियोग का दुःख भोगा, किन्तु अपनी एक पुत्री के प्रयत्न से अन्त में धर्मध्यान से मरकर वह कौशास्वी के बसुपाल राजा की पुत्री हुई, अयुभ जन्म के कारण जन्मना में वहाई गई, पूर्वकर्मानुबंध से धाढ़ीवाहन-द्वाग व्याही गई, उस हाथी द्वारा हरण की गई और अन्ततः करकण्डु की जननी हुई ।

तीसरे प्रश्न का उत्तर मुनिराज ने इस प्रकार दिया कि पूर्व जन्म में करकण्डु के पास एक सुआ था जिसे वे एक पिंजड़ में बड़े प्यारे से रखते थे। एक दिन उस सुए पर एक सर्प ने धावा किया जिससे करकण्डु ने उसकी रक्षा वीं और उसे नवकार मंत्र दिया। उस सर्प को भी मरते समय नवकार मंत्र का सुयोग मिल गया जिसके प्रभाव से वह एक विद्याधर हुआ और पूर्व वैरानुवन्ध के कारण उसने मदनावली का हरण किया ।

वह वृत्तान्त सुनकर करकण्डु का वैराग्य और भी बढ़ गया और वे अपने पुत्र बसुपाल को राज्य देकर मुनि हो गये। उनकी माता पद्मावती भी अर्जिका हो गई और उनकी गानियों ने भी उन्हीं का अनुकरण किया। करकण्डु ने घोर तपस्या करके केवलज्ञान और मोक्ष प्राप्त किया ।

अवान्तर कथाएँ

करकण्डवरित की मूल कथा ऊपर कही जा चुकी है। इस कथा के अन्तर्गत नौ और छोटी वड़ी कथाएँ हैं जो करकण्डु को नीति सिखाने तथा मूल कथा की किसी वात का समझाने के लिये कही गई हैं। प्रथम चार कथाएँ दृसरी सन्धि में आई हैं और वे उस मात्राज्ञ-विद्याधर द्वाग करकण्डु की शिक्षा के लिये कही गई हैं। प्रथम कथा (२, १०-१२) में मंत्र-शर्किं का प्रभाव बताया गया है। एक राजा की पुत्री को एक राक्षस हर ले गया था। बहुत समय तक उसे व्यापान का कोई उपाय नहीं निकला। निदान कब्जौज के एक ब्राह्मण और एक पैदश, दो पथिकों ने मंत्र शक्ति से उस राक्षस को वश में किया, राजुत्री की रक्षा की और राजा ने भारी सम्मान पाया। दृसरी कथा (२, १३) में अज्ञान से विपर्ति का उदाहरण है। दो मिथ्या धन कमाने वाले से वहार गंथ थे। भारी में एक राक्षस ने उन्हें धर पकड़ा। उनकी बहुत उर्गनि हुई होती किन्तु उसी भारे से एक शक्ति पुनर्व आ निकला जिसने द्या कर के उन्हें उस राक्षस के हाथ से बचाया। तीसरी कथा (२, १४-१५) में नीच लंगति का कुपरिणाम समझाया गया है। एक होशायार सेठ था। राजा ने उससे कहा कि यदि तुम एक गाथा ऐसी पढ़ दो जिसमें ओढ़न न मिलें तो मैं तुम्हें एक जानिर दे डालूँ। सेठ ने एक ऐसी गाथा पढ़ दी। राजा को वडे संताप के साथ अपना वशन पूरा करना पड़ा। उस सेठ की एक चेटी से प्रीति हो गई। चेटी ने एक बार राजा के मोर का मांस खाने की लालसा प्रकट की। सेठ ने राजा का मोर पकड़कर तो छिपा दिया और किसी दूसरे प्राणी का मांस लाकर उस चेटी को खिला दिया! फिर राजा के प्यारे मोर की तलाश हुई। उस पर इनाम बोला गया। तब उस चेटी ने सेठ का सब हाल राजा को कह सुनाया। राजा ने

तत्क्षण सेठ को फांसी का हुक्म सुना दिया । किन्तु उस होशयार सेठ ने राजा का मोर ला उपस्थित किया और इस प्रकार उस नीच चेटी और भुद्र राजा से अपना पिंड छुड़ाया । चौथी कथा (२, १५-१८) में, इसके विपरीत, उच्च संगति का सुफल बताया गया है । एक बार एक राजा शिकार के लिये बन में गया था । भटकते भटकते उसे खूब भूख-प्यास लग आई, पर पास में कुछ न था । निदान उसकी भेट एक बनिये से होगई जिसने उसे तीन फल खिलाये और पानी पिलाया । राजधानी को लौटकर राजा ने उस बनिये का बड़ा सम्मान किया, उसे अपना मंत्री बना लिया । बनिये की प्रीति एक वेश्या से थी । एकवार उसने राजकुमार को कहीं छिपा दिया, और उसके आभूषण लेजाकर उस वेश्या को दे दिये, और कहा कि इन्हे मैं राजकुमार को मार कर लाया हूँ । वेश्या ने अपने प्रेमी के हित की अभिलाषा से कहा, यह यात मुझसे कहीं सो कहीं, और किसी से नहीं कहना । निदान राजकुमार की खोजबीन हुई और किसी ने राजा को यह खबर दे दी कि मंत्री ने उसके प्राण हरण किये हैं । इस पर राजा ने उस मंत्री को बुलाकर कहा—मैं प्रसन्न हुआ । आज तुम्हारे खिलाये हुए उन तीन फलों में से एक का ऋण चुक गया । अब दो फलों का ऋण और बाकी रहा । राजा के ये बचन सुनकर मंत्री ने राजकुमार को ला उपस्थित किया और वे पुनः बड़े प्रेम से रहने लगे ।

उपर्युक्त चारों कथाएँ, जान पड़ता है, कवि ने अपने समय की प्रचलित, लोकप्रिय किससे कहानियों में से ली हैं । या सम्भव है वे स्वयं कवि की सूच्ना का परिणाम ही हों ।

पांचवीं कथा कुछ वड़ी है । वह पूरी छठवीं सन्धि में समाप्त हुई है । इसे तेरापुर में एक विद्याधर ने मदनावली के हरण से विद्वल करकेंड को यह समझाने के लिये सुनाई थी कि पति-पत्नी के निराशजनक वियोग के पश्चात् भी उनका पुनः संयोग हो जाता है । नरवाहनदत्त वत्सदेश का राजा था । एकवार उसकी रानी मदनमञ्जुपा को एक विद्याधर हर ले गया । शोक से विद्वल होकर राजा ने आत्मघ्रात् करने की ठान ली और वह पास ही के बन में गया । वहां उसकी भेट एक विद्याधरी से हुई जिसका प्रेमी विद्याधर एक ऋषिकन्या के शाप से सुआ बन गया था । उस ऋषिकन्या ने दयालु होकर यह भी बतला दिया था कि जब नरवाहनदत्त का विवाह रतिविभ्रमा नामकी विद्याधरपुत्री से हो जायगा तब वह पुनः विद्याधर रूप पा जावेगा । यह सुनकर नरवाहन बड़े विस्मय में पड़ गये । इतने में ही वहां एक और विद्याधरी आई जो रतिविभ्रमा का वित्रपट लिये थी । उसने कहा कि रतिविभ्रमा ने अपने पिता द्वारा हरकर लाई हुई एक ली से नरवाहनदत्त का नाम सुना है तभी से वह उनके लिये छटपटा रही है । फिर वह विद्याधरी नरवाहन को विजयार्ध पर्वत पर ले गई । वहां नरवाहन ने अपनी हरी गई पत्नी को भी पा लिया और रतिविभ्रमा तथा उसकी अनेक सखी सहेलियों के साथ विवाह कर लिया । फिर धीरे धीरे वे समस्त विद्याधरों के अधिपति बनगये ।

नरवाहनदत्त की कथा संस्कृत साहित्य में प्रसिद्ध है। सोमदेवहृत कथासरि-
त्सागर, क्षेमेन्द्रहृत बृहत्कथामञ्चरी और बुद्धस्वामीहृत बृहत्कथा-लोकसंग्रह में यही
कथा बड़े विस्तार से पाई जाती है। इसी कथा को सबसे पहले गुणाळ्य कवि ने पैशाची
भाषा में अपनी बृहत्कथा में रचा था। यह पैशाची भाषा की बृहत्कथा अब नहीं मिलती।
सम्भव है हमारे कवि के समय तक वह बृहत्कथा लुप्त न हुई हो और उसी के आधार पर
उन्होंने अपनी कथा लिखी हो, क्योंकि उपर्युक्त प्राप्य ग्रंथों की कथा से करकण्डवरित में
लिखी गई कथा में कुछ भेद पड़ता है। इस कथा में मदोन्मत्त मदनामर विद्याधर के, एक
ऋषिकन्या के शाप से, सुआ बन जाने की जो वार्ता कही गई है उससे हमें बाण कवि कृत
कादम्बरी में महाश्वेता की कथा का स्मरण आये विना नहीं रहता। बाण ने भी अपनी
कथा बृहत्कथा के आधार पर ही लिखी थी।

नरवाहनदत्त की कथा के अन्तर्गत ही हमारी छठवीं अवान्तर कथा है [६, ४-७]
जिस के द्वारा अपने पिता की मृत्यु के शोक से व्याकुल नरवाहनदत्त का एक मुनिराज ने
सम्बोधन किया है। माधव और मधुसूदन भाई भाई थे, पर उनमें बहा धेर था। दिनों के केर से
माधव यहाँ तक दरिद्री हो गया कि उसे भोजन-वस्त्र का भी कष्ट हाने लगा। माधव की स्त्री
ने उसे मधुसूदन का आश्रय लेने की सलाह दी। पहले तो माधव ने अपने स्वामीमान का
ख्याल करके इन्कार कर दिया किन्तु पीछे स्त्री के समझाने पर और अपनी दुर्दशा से बिहळ^१
होकर वह मान गया। मधुसूदन ने उनका बड़ा आदर सत्कार किया और उन्हे प्रेम से
रक्खा, किन्तु माधव के हृदय की इर्पीग्नि शान्त न हुई। एक दिन वह घर से निकल भागा
और प्रयाग में जाकर उसने यह निदान बांध कर, अनशन द्वारा, अपना प्राणान्त कर डाला
कि मर कर मैं मधुसूदन के यहाँ पुत्र होऊँ और फिर उसका प्रेम बढ़ाकर मर जाऊँ जिससे
उसे धोर क्लेश हो। हुआ भी प्रसा ही। मधुसूदन पुत्रशोक में मरने को तत्पर होगया तब
उसे एक विद्याधर ने माधव के पूर्वभव का हाल सुनाकर उसके चित्त को शान्त किया।
इस प्रकार ये पितापुत्रादि सम्बन्ध सब निदान के कारण हैं इनमें हर्ष या शोक नहीं मानना
चाहिये।

सातवीं अवान्तर कथा (७, १-४) शुभ-शकुन की है जिसे विद्याधर ने करकण्ड
को सुनाई थी। एक दरिद्री ग्राहण को मार्ग में एक मुनि के दर्शन हुए जिससे वह खुशी
के मारे नाचने लगा। एक क्षत्रिय कुमार घोड़े पर सवार वहाँ से निकला और उस ग्राहण
को नाचते देख उसने हाल पूछा। ग्राहण ने कहा मुझे बन में मुनि-दर्शन का शुभ शकुन
हुआ है जिसके फल स्वरूप मुझे राज्य मिलेगा। क्षत्रिय कुमार ने ग्राहण से कह सुन कर
उस शकुन का फल आप ले लिया और बदले में अपना घोड़ा और आभूषण दे डाले।
ग्राहण चला गया और क्षत्रिय कुमार ने बन में प्रवेश किया। वहाँ सुदर्शना देवी, सी का
कप धर के, साथ हो गई। उन्होंने एक अन्धकूप देखा जिसमें एक सांप और
मैंडक लड़ रहे थे। युवक ने अपनी देह से एक मांस का ढुकड़ा काटकर उनके

बीच ढाल दिया । उसके साहस से प्रसन्न होकर वे दोनों भी मनुष्य का रूप धारण कर उसके साथ होगये । एक राजा ने उन्हें देखा और वह उस रुपी के रूप पर मोहित हो गया । उसने युवक को एक कुएँ में ढकेल दिया, और उस रुपी से प्रेम करना चाहा । इतने में ही उसे एक सर्प ने डस लिया और वह मर गया । रुपी ने उस युवक को कुएँ से निकाला और पश्चात् उसका भूत राजा के स्थान पर राज्याभिषेक होगया । सुदर्शना देवी शकुन का यह फल देकर चली गई ।

आठवीं अवान्तर कथा अरिदमन की है, जिसे पश्चाती देवी ने करकंड के समुद्र में विद्याधरी द्वारा हरण किये जाने के शोक से व्याकुल रतिवेगा को सुनाया था (८, १-१६) । अरिदमन उज्जैन का राजा था । एक विद्याधर ने सुआ का रूप धरकर अपने को एक घाल द्वारा उस राजा के हाथ विकवा दिया । सुआ ने राजा को बताया कि उसके मंत्री के पास एक बड़ा सुंदर और प्रतापी घोड़ा है । राजा ने मंत्री से इसे प्राप्त किया और सुआ सहित उसपर सवार हुआ । एक चाबुक मारी कि घोड़ा उड़कर समुद्रपार एक छीप पर जा पहुंचा । वहां राजा ने बहुतसी कन्याओं को जलक्रीड़ा करते हुए देखा और उनमें प्रधान रत्नलेखा से उसने विवाह कर लिया । एक दिन रत्नलेखा ने कहा कि मैं आपका पितृगृह देखना चाहती हूँ । तब राजा ने एक नौका निर्माण कराई और राजा-रानी, सुआ और घोड़ा सहित, उस पर बैठ कर चल दिये । विपरीत वायु के कारण नाव एक उजाइ छीप पर जा पहुंची । वहां उन्हें रात-बसेरा करना पड़ा । रात्रि को ही नाव को कोई चुरा ले गया । तब सुएं की सलाह से राजा ने लकड़ी काट और उन्हे बांधकर एक ढाँगी बनाई और वे चारों उसपर बैठकर चले । समुद्र की लहरों से ढाँगी के बन्धन टूट गये और वे चारों बिछुड़ गये । सुआ उड़ गया घोड़ा कहीं गया, राजा कोकन पहुंचे और रानी खंभायत बन्दर पर पहुंची । वहां उसे एक कुट्टिनी के यहां आधय मिला । उसने यह प्रण किया कि जो कोई मुझे सार-पांसे खेलने में हरा देगा उससे ही मैं प्रेम करूँगी । किन्तु उससे कोई भी पुरुष नहीं जीत पाया । एक दिन वह सुआ उड़कर उसके घर आगया और उनकी पहिचान हो गई । उसकी शूतक्रीड़ा की कीर्ति चारों ओर फैल गई । कोकन मैं अरिदमन ने भी समाचार सुने । वे आये । खेल हुआ और उन्होंने रत्नलेखा को हरा दिया । रत्नलेखा बहुत व्याकुल हुई, किन्तु इसी क्षण उनकी परस्पर पहचान हो गई और वे मिलकर बहुत खुशी तुप । एक दिन एक ठक वहां घोड़े बेचने लाया । उनमें अरिदमन ने अपना घोड़ा पहचान कर खरीद लिया । इस प्रकार वे सब बिछुड़े प्रेमी एक बार फिर मिलकर अपने घर आनन्द से आगये ।

इस कथा के प्रारम्भ में जो सुएं की कहानी है, वह एक प्रकार से स्वतंत्र ही है (८, ३-८) । एक विद्याधर सुप का रूप धर कर उज्जैन के पास पर्वत पर रहता था । उसने राजा के मंत्री की घोड़ी को पर्वतपर बरते व उसे गम्भवती घोटी हुई देखा था । एक दिन उसने एक घाल से कहा कि मुझे ले जल और पांच सौ सुबर्ण मुद्राओं में राजा को बेच दे ।

ब्बाल उसे लेकर उज्जैनी में आया । नगर के मार्ग में एक और वात देखने में अर्हा है । एक बेद्या एक सेठ को पकड़े पकड़े फिरती थी और कहती थी कि मैंने तुम्हारे जेट लड़के को स्वप्न में अपनी लड़की के साथ देखा है, इस लिये तुम मुझे धन दो । सेठ बेचारा बड़ी विपत्ति में पड़ा था । सब लोग तमाशा देख रहे थे, पर किसी कि कुछ अहं काम नहीं करती थी कि क्या किया जावे । निदान सुए ने इस झगड़े का निपटारा किया । उसने सेठ से धन मंगाया । और एक दर्पण में उसकी छाया डालकर कुट्टिनी से कहा, ले बहिन, नेरा धन लेले । कुट्टिनी ने कहा, रे नगेड़े सुए ! कहीं दर्पण का प्रतिबिम्ब भी लिया जा सकता है ? सुए ने तुरंत उत्तर दिया, कहीं स्वप्न की वात प्रत्यक्ष हुई है ? इस प्रकार सेठ को उस श्वेषट से छुड़ाकर यह सुआ राज दरवार में पहुंचा । उसने पांच उठाकर राजा को आशीर्वाद दिया और अपनी यह कपटकहानी सुनाई कि हम पांच सो सुए एक सेमर के ज्ञाड़ में रहते थे । एक बार एक भीलों के समूह ने आकर हम सब को जाल में फँसा लिया । तब मैंने अपने सब साथियों को यह सलाह दी कि मृतवत् होकर पड़ जाओ । उनके ऐसाही करने पर भीलों ने उन्हे मरा जानकर अपना फँदा हटा लिया और सब सुए उड़ गये । मैं उड़कर एक तपस्वियों के बाड़े में पहुंचा और वहां मैंने सब शाखापुराण सीखे ।

इस कथा को पढ़कर भी बाण-कृत कादम्बरी के सुए का ध्यान आता है, जो ऐसा ही विद्वान् था और जिसे एक चाण्डाल कन्या, उज्जैनी में ही, राजा शूद्रक के दरवार में लाई थी । वही सेमर का ज्ञाड़, वही भीलों का जत्था, वही सुओं पर आणति और इस सुए का तापसों के बाड़े में पहुंचने की वार्ता, दोनों में विद्यमान है । यह कथा भी कथासरित्सागर में है और बृहत्कथा में भी रही होगी । किन्तु हमारी कथा में सुए के बचने का उपाय भिन्न है । इस उपाय में वह हितोपदेश की काक और हरिण वाली कहानी से समानता रखती है । लिखते समय सम्भवतः कवि के ध्यान में उक्त दोनों कथाओं का सम्मिश्रण होगया है ।

अन्तिम अवान्तर कथा मुनिराज ने करकंड की माता पद्मावती को यह चतुर्लाने के लिये सुनाई है कि भवांतर में स्त्रीलिंग का परिवर्तन भी हो सकता है । [१०, १८-२२] उज्जैन के राजा की मुमित्रा नाम की पुत्री थी । उस ने उपवास के फल से मर कर एक ब्राह्मण के घर में लड़के का जन्म पाया, किन्तु पिता की मृत्यु उसके गर्भकाल में ही होगई । विधवा द्वियों के छाटे लड़के अक्सर बड़े नटखटी हो जाते हैं । ऐसा यह भी हुआ । एक बार अपनी माता से लड़कर वह घर से भाग गया और बन में एक पुरानी मढ़िया में रात-बसेगा किया । वहां रात्रि को विद्याधरियाँ आईं जिनमें से एक का चीर उसने उड़ा दिया । उसे लेकर वह घर आया । माता ने उसे एक सेठ को बैच दिया और सेठ ने उसे गजा को भेट किया । राजा को उसके जोड़ मिलाने की अभिलाप्या हुई और अन्त में उसी ब्राह्मण पुत्र को यह काम सौंपा गया । इस बार वह एक ढंडा लेकर बन में गया और एक राक्षसी को वश में कर लाता । उससे उसके जोड़ का कपड़ा लेकर उसने राजा को दिया । राजा की

उस पर प्रसन्नता बढ़ गई। यह बात मंत्री को सहन न हुई। उसने रानी को उभाड़ा और उस ब्राह्मण के प्राण लेने की दृष्टि से कहीं शेरनी का दूध और कहीं बोलता हुआ पानी लाने के लिये उसे भिजवाया। पर गक्षसी की सहयता से ब्राह्मण ने सब कुछ ला दिखाया। निदान राजा को मंत्री का कपटजाल छात होगया। उसने उसे मंत्री-पद से निकाल दिया और उस ब्राह्मण को मंत्री बनाया। अन्त में उस ब्राह्मण ने वैराग्य धारण कर लिया, और अगले भव में वह अर्जुन हुआ। इस प्रकार उपवास के प्रभाव से सुमित्रा अर्जुन होगई।

इस कथा को कवि ने कोई परियों की कहानियों में से लिया है। यही कथा और परिवर्धित रूप में भावचन्द्र सूरि के शान्तिनाथ चरित में भी पाई जाती है।

ये नौ अवान्तर कथाएँ करकण्डचरित के लगभग चौथाई भाग में आई हैं।

कथा के नायक

इस ग्रंथ में यह बतलाया गया है कि पञ्च-कल्याण-विधान के प्रभाव से किस प्रकार एक खाला अगले भव में राज्य-सुख को पाकर मोक्षगामी हुआ। इस ग्रंथ के कथानायक का स्थान बड़ा अद्वितीय है। वे दिग्म्बर सम्प्रदाय में ही नहीं, श्वेताम्बर सम्प्रदाय में भी माने गये हैं। यही नहीं, किन्तु बौद्धों ने भी उन्हे अपना एक महात्मा माना है। बौद्धों के जातक साहित्य में वे करण्ड या करकंद के नाम से प्रसिद्ध हैं। उन्हे वे प्रत्येकबुद्ध मानते हैं। प्रत्येकबुद्ध उन्हे कहते हैं जो स्वयं केवलज्ञान प्राप्त कर लें, किन्तु विना धर्मोपदेश किये ही, शारीरान्त कर, मोक्ष चले जावें। इस प्रकार के चार प्रत्येकबुद्ध बौद्धों ने माने हैं, करकंद, नगई, नमि और दुर्मुख, और इन चारों की कथाएँ पाली साहित्य में पाई जाती हैं। किन्तु बौद्धों की करकण्ड-कथा और वर्तमान कथा में उनके जन्मस्थान व मातापिता के नाम तथा स्वयंबुद्धत्व के अतिरिक्त और कोई साम्य नहीं है। श्वेताम्बर सम्प्रदाय में भी वे चारों प्रत्येकबुद्ध माने गये हैं और उनकी कथाओं पर बहुत साहित्य निर्माण हुआ है। उनका सब से पुराना उल्लेख उत्तराध्ययन सूत्र में है, और, कथाएँ उसकी टीकाओं में पाई जाती हैं। इन कथाओं से वर्तमान ग्रंथ की मूल कथा का बहुत कुछ साम्य है, केवल उन कथाओं में करकण्ड की दक्षिण विजययात्रा का हाल नहीं पाया जाता। छोटी मोटी बातों में कई जगह भेद भी है। उदाहरणार्थ, जब हाथी राजा दधिवाहन और रानी पश्चावती को लिये भागा जा रहा था तब, देवेन्द्र कृत श्वेताम्बर कथा के अनुसार, राजारानी दोनों ने यह निश्चय किया था कि वे एक वृक्ष की डाली पकड़कर बच जावेंगे। किन्तु जब अवसर आया तब राजा तो डाल पकड़ सके, पर रानी स्वभावतः इस काम में फुर्ती न दिखा सकी, और हाथी की पीठ पर ही रह गई। किन्तु हमारे ग्रंथ में कहा गया है कि रानी के समझाने पर राजा अपनी गर्भवती प्रिय लड़ी को भाग्य के भरोसे छोड़कर केवल अपने प्राण बचाने पर राजी होगया। यह सबे धीरोदक्ष नायक का लक्षण नहीं है। मेरा ख्याल है कि कनकामर ने अपना ग्रंथ

पहले लिखा है और श्रेताम्बर कथाकारों ने पीछे। यदि कनकामर को उपर्युक्त वर्णन ज्ञात होता तो वे निश्चय उसे ही स्वीकार करते। श्रेताम्बर कथा में पश्चावती एक मुनि की सहायता से दन्तीपुर में पहुंची थी, वहां वह एक अर्जिकाश्रम में रही, उसने गुप्त रूप से पुत्र प्रसव किया और उसे इमशान में जा डाला जहां एक चांडाल ने उसकी रक्षा की। कनकामर के वर्णन में, पश्चावती को वन से माली अपने घर ले गया था। वहां से निकाली जाकर उसने इमशान में ही प्रसव किया था। पुनः, श्रेताम्बर कथा में करकण्ड के बाटधानक निवासी चांडालों को ब्राह्मण बनाने तथा एक अपने प्योर सांड की वृद्धावस्था देखकर वैराग्य धारण करने का उल्लेख है जो कनकामर के वर्णन में नहीं है। पाली जातक में एक वृक्ष की दुर्वस्था देखकर करण्ड को वैराग्य हुआ कहा गया है। कनकामर के अनुसार उन्हें एक पुत्रवियोग से विहल स्त्री को देखकर वैराग्य हुआ।

दिगम्बर साहित्य में उपर्युक्त चारों प्रत्येकवुद्धों का उल्लेख तो मुझे अभीतक देखने को नहीं मिला और न ऐसा ही कहीं पढ़ा जहां करकण्ड को ही स्पष्टतः प्रत्येकवुद्ध कहा हो। पर प्रत्येकवुद्धों की महिमा के कुछ उल्लेख अवश्य देखने में आये हैं। उदाहरणार्थ, जयसेनकृत प्रतिष्ठापाठ में उन महात्माओं को अर्ध बढ़ाया गया है जो अन्योपदेश के विना ही संयम की उच्च कांटि को पहुंच जाते हैं, और प्रत्येकवुद्ध-ऋद्धि को प्राप्त कर लेते हैं। उनका थोड़ा सा स्मरण करने से भी पापों का नाश होता है' (प्र.पा. ६७२)। एक संस्कृत मुकुमाल चरित में कहा गया है कि अंगपूर्वप्रकीर्णिकों की रचना गणधर, श्रुतकेवली प्रत्येकवुद्ध योगीन्द्रों ने की थी। कनकामर ने भी करकण्ड को कहीं प्रत्येकवुद्ध की संज्ञा नहीं दी। यह कथा दिगम्बर साहित्य में मुझे श्रीचंद्र-कृत कथाकोप, रामचन्द्र-मुमुक्षु-कृत पुण्याश्रवकथाकोप और नेमिदत्त-कृत आराधना-कथाकोप में भी देखने मिली है। वहां भी मेरी दृष्टि में प्रत्येकवुद्ध का उल्लेख नहीं आया। इस विषय का संस्कृत में एक पूरा ग्रंथ मेरे देखने में आया है। वह है करकण्ड चरित्र जिसे शुभचन्द्र ने सकल-कीर्ति की सहायता से संबत् १६११ में रचा था। यह ग्रंथ संस्कृत पद्य में है और पन्द्रह सर्गों में समाप्त हुआ है। कर्ता ने उसे ऐसे वचनों से प्रारम्भ और समाप्त किया है जिनसे जान पड़ता है कि वे एक स्वतंत्र ग्रंथ रचने का दावा करते हैं। पर मैंने इस ग्रंथ का कनकामर के ग्रंथ से मिलान किया तो विदित हुआ कि वह इसका अनुवाद मात्र है। मूल कथा तो पूरी वैसी की वैसी है ही, अवान्तर कथायें भी वहां ज्यों की त्यों विद्यमान हैं। कर्ता ने सिद्धसेन समन्तभद्रादि का स्मरण तो अवश्य किया पर जिसके काव्य को सामने रखकर वे कीर्ति के ग्राहक बने उसका कहीं कुछ उल्लेख करेन में न जाने क्यों लजा गये? इस ग्रंथ में भी प्रत्येकवुद्ध का उल्लेख देखने में नहीं आया। रैथू, जिनेन्द्रभूषण भद्रारक और श्रीदित्त पंडित कृत करकण्डचरितों का भी उल्लेख भंडारों की सूचियों में पाया जाता है।

इस थात की खोज करने की आवश्यता है कि दिग्म्बर जैनियों ने उपर्युक्त चार प्रत्येक बुद्ध माने हैं या नहीं, तथा बौद्धों और श्वेताम्बरों, दोनों ने उन्हें ठीक उसी प्रकार कब और क्यों मान लिये ।

करकण्डु की इस अपूर्व मानता परसे मुझे उनके समय के सम्बन्ध में कुछ अनुमान होता है । बौद्ध उन्हे महत्मा बुद्ध से पूर्व हुए स्वीकार करते हैं, और जैन उन्हे भगवान् पार्वनाथ के तीर्थ में अर्थात् महावीर स्वामी से पूर्व हुए मानते हैं । जिस महात्मा के सम्बन्ध में दो तीन भिन्न भिन्न धार्मिक सम्प्रदायों में समान आस्था हो उसे यह समझना आवश्यक है कि वह उन साम्प्रदायिक भेदों के उत्पन्न होने से पूर्व ही हुए होंगे । अतः करकण्डु महाराज को हम यदि पार्वनाथ के तीर्थ में अर्थात् लगभग ईस्वी पूर्व ८०० से ९०० के बीच हुए मान लें तो अग्रुक्तिसंगत न होगा ।

तेरापुर और वहाँ के लघन [गुफाएँ]

ग्रंथ की चौथी और पांचवीं सन्धियों में करकण्डु महाराज के तेरापुर पहुंचने, वहाँ की पहाड़ी में एक गुफा और उसमें विराजमान पार्वनाथ भगवान् का दर्शन करने, गुफा में एक जलवाहिनी प्रकट कराने, तथा वहाँ तीन और गुफाओं के बनवाने का विशद् वर्णन है । यदि कनकामर का वर्णन सच है तो ये गुफायें आज भी किसी न किसी स्थपति में वर्तमान होना चाहिये ? पर उनका पता लगाने से पूर्व तेरापुर कहाँ था इसका निश्चय होना चाहिये । करकण्डु अंगदेश की चम्पापुरी से चोल, चेरादि दक्षिण के राज्यों की तरफ जा रहे थे तभी उन्हे तेरापुर मिला था । अतः दक्षिणापथ में ही उसे होना चाहिये । खोज करने से हैदराबाद राज्य के उस्मानाबाद जिले में एक 'तेर' नामका स्थान मिला है । यह उस्मानाबाद शहर, जिसका अभी कुछ ही पूर्व धाराशिव नाम था, से बारह मील उत्तर पूर्व की ओर है । वहाँ अब चौदह वाडियां (छोटे छोटे ग्राम) वसे हुए हैं । इसी 'तेर' को डाक्टर फ़ीट ने इतिहास प्रसिद्ध, प्राचीन तगरपुर ठहराया है । मेरा अनुमान है कि यही कनकामर कवि का तेरापुर है । कवि के दिये हुए वर्णन और इस स्थान की परिस्थिति के सूक्ष्म मिलान से इस अनुमान में कोई सन्देह नहीं रहता । कनकामर के अनुसार करकण्डु तेरापुर से दक्षिण की ओर जाकर ठहरे थे । वहाँ से कुछ दूर पश्चिम की ओर एक पहाड़ी के बढ़ाव पर उन्हे वह गुफा मिली । वहाँ एक तालाब के होने का भी उल्लेख है । आज भी ये सब बातें उसी प्रकार विद्यमान हैं । तेर के पास पहाड़ी भी है । उसकी बाजू में गुफायें भी हैं । एक तालाब भी मौजूद है । इस तालाब में कमल भी होते थे जो कुछ वर्षों से नष्ट हो गये हैं । अब वहाँ की गुफाओं का वर्णन देखिये । करकण्डु ने जिस गुफा के दर्शन किये उसे कवि ने 'सहस्रखंभलयन' कहा है । कविता में सहस्र का अर्थ साधारणतः अनेक, बहुत से जिनकी संख्या विना साधारणी से गिने न जानी जा सके, लेना चाहिये । वर्तमान प्रधान गुफा बड़ी विशाल है । इसका वरामदर

७८ फुट लम्बा और १०३ फुट चौड़ा है जिसमें पुराने ७-८ खंभे रहे हॉंगे । एक बाजू में कुण्ड बाला कमरा है जिसमें दो खंभे हैं । पांच दरवाजे भीतर शाला में जाने के लिये हैं । यह शाला ८' फुट लम्बी और लगभग उतनी ही चौड़ी चौकोर आकार की है । यहां ३२ खंभे दोहरे चौकोर आकार में हैं, १२ भीतरी चौकोर में और २० बाहरी । इस वृहत् शाला की प्रत्येक बाजू में आठ आठ कमरे हैं जो प्रत्येक ९ फुट चौकोर है । फिर गर्भगृह कोई २० फुट लम्बा और १' फुट चौड़ा है । यहां पांच फुट की पार्श्वनाथ भगवान् की काले पापाण की पदमालन मूर्ति विराजमान है । इस गुफा को यदि कवि सहस्रखंभ कहे तो कोई वड़े आश्रय की बात नहीं है ।

कवि ने गुफा के भीतर एक जलवाहिनी प्रकट होने का वर्णन किया है । जब करकण्डु ने गुफा की मूर्ति के दर्शन किये तो सिंहासन पर उन्हे एक गांठ दिखी । उस गांठ को उनने तुड़वाई और वहां से एक भारी जल का फब्बारा निकल पड़ा । गुफा के भीतर अब भी जलकुंड है । जिस कमरे में जलकुंड है वह १७ फुट लम्बा और १२ फुट चौड़ा है । इसी कमरे में एक सप्तफणी नाग सहित पार्श्वनाथ भगवान् की प्रतिमा है । दो पापाण और भी हैं जिनपर भी जिनप्रतिमाएँ खुदी हैं । कमरे के भूतल में दो छिद्र भी हैं जिनका सम्बन्ध कुंड से है । जान पड़ता है, करकण्ड के समय में यही गर्भगृह था । वर्तमान गर्भगृह में जो मूर्ति है सम्भवतः वही करकण्डु को पहाड़ी के ऊपर बामी में गड़ी हुई मिली थी । बड़ी शाला की बाजू के एक कमरे में भी जमीन में एक छिद्र है जो सदैव पानी से भरा रहता है । इससे कनकामर द्वारा वर्णित जलवाहिनी के प्रकट होने की बात भी सत्य प्रतीत होती है ।

कवि ने कहा है कि जलवाहिनी प्रकट कराने से पूर्व करकण्डु ने एक लयन चिनवाई और फिर विद्याधर के कहने से दो और लयन बनवाईं । मैंने लयन चिनवाने का तात्पर्य मूल के प्रसङ्गानुसार 'पुरानी लयन की मरम्मत करवाई' ऐसा लिया है । किन्तु यह भी सम्भव है कि जलवाहिनी से समस्त गुफा के नष्ट होजाने के भय से करकण्डु ने पहले भी एक नई ही गुफा निर्माण कराई हो और दो फिर पश्चात् । इस प्रकार पुरानी गुफा सहित चार गुफाएँ हुईं । ये ही चार गुफाएँ पहाड़ी के इस भाग में आजतक विद्यमान हैं । यदि करकण्डु द्वारा बनवाई दो ही नई गुफाएँ मानी जावें तो तीसरी गुफा किसी ने और पीछे बनवाई होगी । इन सब गुफाओं में जहां प्रतिमाएँ हैं वहां अधिकतः पार्श्वनाथ भगवान् की ही हैं, महावीर भगवान् की तो एक भी प्रतिमा नहीं है । इससे भी इस संस्थान के पार्श्वनाथ भगवान् के तीर्थ में निर्माण किये जाने की बात पुष्ट होती है ।

इस प्रकार सिद्ध होता है कि कनकामर द्वारा उल्लिखित तेरापुर यही 'तेर' है तथा करकण्डु की निर्माण कराई हुई गुफाएँ वर्तमान गुफाएँ ही हैं । इनके समीप जो धाराशिव नाम का नगर वसा है, सम्भवतः उसका नाम इसी जलधारा के कारण पड़ा । करकण्डु ने



२. तेरापुर की युक्ति नं. १

Cave No. 1 at Terapura (Dhārāśīva).

(Page 43, intro.)

तेरापुर के राजा का नाम शिव सुना था। शुभनन्द्र ने तेरापुर के दो भिलों 'धारा' और 'शिव' नामधारियों का उल्लेख किया है। यह भी सम्भव है कि वहां कोई शिव का मंदिर बनने से वह नाम पड़ा। मूल गुफा के साम्हने जो आजकल शिव का मंदिर है वह बहुत प्राचीन नहीं है।

पहली गुफा किसने बनवाई?

अब प्रश्न यह उपस्थित होता है कि जिस प्राचीन गुफा को करकण्डु ने तेरापुर में बनी पाई वह किस ने बनवाई होगी। यह प्रश्न करकण्डु को भी उपस्थित हुआ था और उन्हे एक विद्याधर ने इसका उत्तर दिया था। सौभाग्य से कनकामर ने उस का वर्णन अपने ग्रंथ में किया है। विद्याधर ने करकण्डु से कहा था कि दक्षिण विजयार्थ में नील और महानील नामके दो विद्याधर भ्राता राज्य करते थे। शत्रुओं से पराजित होकर वे वहां से भागे और तेरापुर आये। यहां उन्होंने धीरे धीरे एक राज्य स्थापित कर लिया। एक मुनि ने उन्हे जैन धर्म का उपदेश दिया और उन्होंने फिर वह गुफा-मंदिर बनवाया। है तो यह पौराणिक कथा, किन्तु खोज करने से इसमें कुछ ऐतिहासिक तथ्य प्रतीत होता है : आठवीं शताब्दि और उसके पश्चात् के कई शिलालेखों में एक शिलाहार नाम के राजवंश का उल्लेख मिलता है। इनकी तीन शाखाओं ने क्रमशः उत्तर कोकण, दक्षिण कोकण तथा कोल्हापुर के आसपास राज्य किया। तीनों शाखाओं के राजाओं ने अपने शिलालेखों में अपने को 'जीमूत वाहन विद्याधर के वंशज' तथा 'तगरपुर के अधीश्वर' कहा है। इससे विदित होता है कि उनके पूर्वजों ने कभी तगरपुर में राज्य किया होगा। तगरपुर वही 'तेर' व कनकामर का तेरापुर सिद्ध हो चुका है। अतएव शिलाहार वंश के सम्बन्ध की उक्त दो बातों पर से पेसा प्रतीत होता है कि यह वंश सम्भवतः कनकामर द्वारा काथित नील महानील से ही चला। कथासरित्सागर में वर्णन है कि जीमूतवाहन विद्याधरों का राजा था। उसने एक बार अपने दान और त्याग की बड़ी प्रशंसा की इसी से वह पद्भ्रष्ट हो गया। वहीं पर दक्षिण विजयार्थ या वेद्यार्थ का भी वर्णन है, और बताया गया है कि हिमाचल पर्वत की दो श्रेणियाँ हैं, कैलाश से उत्तर की श्रेणी उत्तर वेद्यार्थ और दक्षिण की दक्षिण वेद्यार्थ कहलाती है। कथासरित्सागर से यह भी पता चलता है कि एक बार वत्सदेश के नरवाहनदत्त और विजयार्थ के विद्याधरों के बीच बड़ा घोर युद्ध हुआ था जिसके अन्त में विद्याधर हार गये और नरवाहनदत्त के अधीन हो गये। सम्भवतः यही शत्रुबल था जिससे पराजित होकर नील और महानील विद्याधर दक्षिण को गये। पश्चगुप्त-कृत नवसाहस्रांकचरित नामक संस्कृत काव्य में नर्मदा के दक्षिण में एक विद्याधर राजकुल का उल्लेख है। इन विद्याधरों ने मालवा के सिन्धुराज की सहायता की थी। इस प्रकार कनकामर की कही हुई बातों की अन्य ग्रंथों तथा शिलालेखों से भी पुष्टि होती है। इससे अनुमान होता है कि सम्भवतः नील महानील के वंशज ही शिलाहार वंश के नाम से

प्रसिद्ध हुए, और या तो स्वयं नील महानील ने ही या उनके किसी वंशज ने तेरापुर की प्राचीन गुफा बनवाई। इतिहास में पता नहीं चलता कि इस वंश का राज्य तेरापुर में कब रहा। वह बहुत प्राचीन काल में रहा होगा। इससे भी उन गुहाओं के पार्श्वनाथ के तीर्थ में बनने की बात अयुक्ति-संगत सिद्ध नहीं होती।

जिस पार्श्वनाथ की मूर्ति को करकण्डु ने पहाड़ी के ऊपर वामी में से निकालकर गुफा में स्थापित की उस के सम्बंध में कहा गया है कि दो अन्य विद्याधर उसे मलयदेश में पूढ़ी पर्वत पर राघव के एक वंशजद्वारा बनवाये हुए जिन मंदिर से लाये थे। यह पूढ़ी पर्वत सम्भवतः वर्तमान मलावार के अन्तर्गत पोदियल नाम की पहाड़ी ही होगी।



INTRODUCTION

CRITICAL APPARATUS

In preparing the present edition of Karakandacariu the editor has fully collated four MSS. (D J N S) and has consulted one recent MS (J 2). They are as follows:—

MS. D

This ms. is deposited in Bābā Dulichand's Bhandār in the Terāpanthi Digambara Jaina temple of Jaipur. It was collated on the spot. Leaves 61; size $10\frac{1}{2}'' \times 4\frac{3}{4}''$; lines per page 12; letters per line about 37; margin right and left $1\frac{1}{4}''$, top and bottom $\frac{3}{4}''$. Leaves No. 12 and 60 as well as 62 on which the colophon was obviously continued are missing. The incomplete colophon is as follows:—

॥ ॐ ॥ समाप्तमिदं करकंडचरित्रं ॥ ॐ ॥ ॐ ॥

संवत् १५९७ वर्षे शाके १४६१ प्रवर्तीने दक्षिणायने श्रीसूर्ये काल्यणमासे कुण्डपक्षे द्वादशग्रां तिथौ रवि-
वारे मूलनक्षत्रे श्रीमूलसंघे नंदामाये बालात्कारगणे सरस्वतीगच्छे श्रीकुण्डकंदाचार्यान्वये भट्टारक श्रीपद्मनन्दिदेवास्तत्पटे
भ० श्री शुभचन्द्रदेवास्तत्पटे भ० श्री जिनचन्द्रदेवास्तत्पटे भ० श्री प्रभाचन्द्रदेवास्तातिश्यमंडलाचार्य श्री धर्मचन्द्र-
देवास्तदामाये खंडेलवालान्वये गोधागोत्रे साहानांदा तद्वार्या नयणात्री तत्पुत्र साह मेहा तद्वार्ये द्वे प्रथमा मेहादे
द्वितीया सुहागदे तत्पुत्री द्वी प्रथम साहकरमा.....(Incomplete)

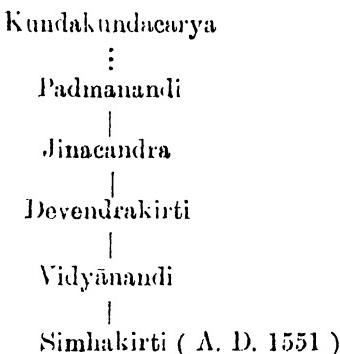
From this we learn that the ms. was completely copied on Sunday the 12th of the dark fortnight of the month Phālguna in samvat 1597 equivalent to A. D. 1540, for a layman of the Khandelwal caste and Godhā gotra whose spiritual genealogy was as follows:—

Kundakundācārya
:
Padmanandi
|
Subhacandra
|
Jinacandra
|
Prabhācandra
|
Dharmaacandra (A. D. 1540)

This ms. belongs to the Pātodi Digambara Jaina temple of Jaipur. Leaves 68; size 10" x 4 $\frac{1}{4}$ "; lines per page 11; letters per line about 36; margin right and left 1", top and the bottom $\frac{1}{2}$ ". Leaf No. 19 which contained Kaṭavakas 18, 19, 20 and a part of 21 of Sandhi 3 is missing. It bears the following colophon:—

॥ ४ ॥ संवत् १५५८ के र्ये कार्तिक वदि तीज ३ वुधवासरे आद्रनक्षत्रे श्री मूलसंखे बलात्कारगणे सरस्वतीगच्छे श्रीकुंदकुंदाचार्यान्वये भट्टारकश्रीपद्मनन्दिदेवा: तत्पटे भट्टारकश्रीजिनचन्द्रदेवा: तत्पटे भट्टारकश्रीदेवेन्द्रकीर्ति-देवा: तत्पटे भट्टारकश्रीविद्यानन्दिदेवा: तत्पटे भट्टारकश्रीसिंघकीर्तिदेवा: तत् शिष्य व्रह्मचारि.....स्वहस्तेन लिखितं कर्मक्षयार्थम् । शुभं भवतु ॥ ४ ॥ श्री ॥ ज्ञानवान् ज्ञानदानेन etc

From this colophon we learn that the ms. was copied on Wednesday the 3rd of the dark fortnight of the month of Karttika in Samvat 1558 equivalent to 1502 A. D., by a pupil of Bhāṭṭāraka Simhakīrti for whom the following genealogy is given:—



This is a ms. acquired by the editor during one of his tours in search of mss. Leaves 87; size 10" x 4 $\frac{1}{2}$ "; lines per page 9; letters per line about 32; margin right and left 1 $\frac{1}{4}$ ", top and bottom $\frac{3}{4}$ ". The first and the last leaves are missing as also leaves Nos. 15, 73 and 75. Leaves Nos. 25, 26 and 60 are written in a different hand on different paper. These seem to have been substituted later in place of the leaves worn out or lost. It is an important ms. as it has supplied many variant readings and a few additional lines which have been given in the present edition in foot-notes. No colophon is available as the ms. goes only upto almost the end of Kaṭavaka 28 of the 10th Sandhi. But in appearance it seems to be of the same age as mss. D. and J.

This ms. belongs to the Senagajia Bhanḍār of Kāraṇjā. It was the earliest to be discovered by the editor and forms the basis of the present edition. Leaves 103; size 11"×5"; lines per page 8; letters per line about 35; margin right and left 1½", top and bottom 1". It is written in a bold and beautiful hand and is well preserved. It bears Sanskrit and vernacular glosses on the margin. Unfortunately, it gives no information about its date or place of copying. But it appears to me to be some what later in age than the mss. D and J. It ends as follows: -

समाप्तमिदं करकंडचरित्रं ॥ छ ॥ छ ॥ श्री ॥ श्री ॥

This ms. belongs to Vilak Pannalal Saraswati Bhavana of Bombay. Leaves 51; size 12½"×7¾"; lines per page 13; letters per line about 40; margin right and left 2" top and bottom 1". It bears the following colophon:—

समाप्तमिदं करकंडचरित्रं । श्रोक संवत् १७०० ॥ इस्ताक्षराणि अजेमरागोत्रोत्पत्र फूलचन्देण
जयनगरमध्ये लिखितमिदमस्ति संवत् १९७८ मिति कार्तिक कृष्णाऽनुमी चन्द्रवासरे लिखितम् ॥ श्रुभं भूयात् ।
कल्याणमस्तु ।

From this we learn that the copy was completed by Phoolchand Ajmera on Monday the 8th of the dark fortnight of Kartika in Samvat 1978 equivalent to 1921 A. D. at Jaipur. Thus, it is only thirteen years old. On examination I found out that it was copied from ms. J with which it agrees throughout and omits the portion contained in the missing leaf of the former. The copy is a very poor performance being full of mistakes and omissions. It is a telling example of how old literature can not now be well preserved by means of copies made by persons who have absolutely no knowledge of the language. I did not think it worth while to take down variants from such a second hand, recent and ill-executed ms. though I went through it and tried to check the readings of ms. J. from it.



SUMMARY OF KARAKANDACARIU.

I

The poet begins the work by proclaiming victory to Jina and expressing his own humility and memory of the writers of yore like Siddhasena, Samantabhadra, Akalamka, Jayadeva, Svayambhu and Pushpadanta. Then the story begins. In the Jambudvipa and Bharata-kshetra there was the beautiful country of Anga in which was situated the prosperous city of Campā. Its powerful and righteous king Dhādivāhana once went to Kusumapura and saw there a beautiful girl brought up by a gardner who told him that he recovered her from a box found floating in the Ganges by his wife. The king examined the box closely and learnt from the inscription on the seal that she was the daughter of Vasupāla king of Kausāmbi and that her name was Padmāvatī. He then married her and returned with her to his capital. In due course she became pregnant and entertained a desire to dress herself like a man, and ride about the town on an elephant in drizzling rain in the company of her husband. It was summer but arrangements to satisfy her longing were made by the aid of the rain-deity (Meghakumāra). Unluckily, the elephant on which the royal couple was riding suddenly became restive and ran away towards the forest. The queen prevailed upon the king to save himself by catching hold of the branch of a tree and leave her to her own fate. The elephant, with the queen on its back, reached a deep lake where the queen jumped off and entered the forest which was dry and deserted. Suddenly, however, the forest became green and full of blossom. This extraordinary event was reported to the forest-guard in Dantipura, who instantly came there and met the queen resting under a tree. He addressed her as his sister and induced her to accompany him home. But there the gardener's wife Kusumadattā became jealous and apprehensive of her beauty and soon found out an excuse to drive her away. The queen bent her way to the cemetery where she gave birth to a son.

II

No sooner was the child born than a certain Mātanga appeared there and attempted to take the child away. Being challenged by the mother he told her that he was in reality a Vidyādhara of the Vijayārdha mountain. Once he was out for a joy-ride in his aerial car with his wife, when his car suddenly stopped. While investigating the cause of the interruption, he saw below him a sage absorbed in meditation. Taking him to be the cause, he got very angry and drew out his sword to

kill him. But the sage cursed him as a result of which he lost his Vidyā. Being softened by his importunities, however, the sage modified his curse by the rider that he would regain his Vidyā when Padmāvati's son, born in the cemetery and brought up by himself, will acquire the throne of Dantipura. This, he said, was the reason why he was taking the child away with him. The queen consented and the Mātanga brought the child home and handed it over to his wife saying that it was her child. Padmāvati, in her double bereavement, joined a nunnery and took vows from sage Samādhigupta. The child grew in the home of the Mātanga who, having observed dry scab on his hand, gave him the name of Karakāṇḍa. He instructed him in all arts and sciences and illustrated to him the benefits and evils of good and bad company by means of stories. One day the king of Dantipura died leaving no natural heir to the throne behind. The ministers of the state applied a divine method for selecting the king. They released an elephant with a jar full of water in its trunk and charged it to empty the jar over him who may be destined to be the king. The elephant passed through the town, came to the cemetery and emptied it over the head of Karakāṇḍa. When the citizens were bewailing their lot and the ministers were hesitating to acknowledge a Mātanga as their prince, the guardian of Karakāṇḍa, having regained his Vidyā, appeared on the scene in all his glory and assured them all about the high parentage of the lucky boy who was then hailed with joy by all.

III

Karakāṇḍa was then led into the capital on an elephant with all the paraphernalia of royalty and was installed king. One day, while passing through the town, he saw a man carrying a female portrait in his hand. At its sight Karakāṇḍa became enamoured. He learnt from the man that the portrait was of the daughter of Ajavarmā, king of Girinagara, in the Soratha country, and that her name was Madanāvali. She had heard the glories of king Karakāṇḍa sung by the Khecaras and had become love-sick. Her father had sent him in search of the object of her love. On hearing this the king revealed his identity and despatched reliable persons to bring Madanāvali whom he subsequently married. During the marriage-celebrations his mother paid a visit to him.

Soon after the marriage, there arrived a messenger from the king of Campā who claimed homage from Karakāṇḍa. In wrath, the latter dismissed the ambassador and led an invasion against Campā. He crossed the Ganges and besieged the capital of his enemy. A fierce battle ensued during which victory swung now to one side and now to another, till the forces of Karakāṇḍa were completely routed.

Karakāṇḍa then recalled the Vidyā which was imparted to him by his god-father, the Mātanga-Vidyādhara, and began to deal personally with his powerful opponent. At a critical stage of the combat his mother Padmāvati suddenly appeared and turned the battle-field in to a scene of family affections. The father embraced the son and led him into his capital with rejoicings. He subsequently renounced the kingdom in favour of his son in order to lead an ascetic life and attain salvation.

IV

Having consolidated all his dominions Karakāṇḍa once asked his minister whether there was any person who did not acknowledge his suzerainty, and on being told that the Coda, Cera and Pandya kings of the South did not pay homage to him, he sent an ambassador to those kings. He was, however, dismissed with scant courtesy by them. In wrath, Karakāṇḍa took a vow that either he would place his foot on their heads or renounce the world. He then marched out with a vast army and reached Terāpura. He halted in the vicinity of the town. The king of the place called Siva came to pay him a friendly visit. From him Karakāṇḍa learnt that on a hill to the west of that place there was a cave-temple of a thousand pillars and on the top of the hill there was a huge anthill which was regularly worshipped by an elephant. Being struck with curiosity, Karakāṇḍa, accompanied by Siva, mounted the hill on the slopes of which he found the cave containing a Jina image. Climbing further to the top he saw the anthill and in his very presence an elephant came which fetched water and lotuses from the neighbouring lake and worshipped the anthill. Karakāṇḍa amused himself by the scenery of the beautiful lake and then caused the anthill to be excavated. Exactly as he had anticipated, an image of Pārvanātha flashed forth from the deep. The king conveyed it to the cave where, on the lion-seat, he noticed a patch. On inquiry from an old artisan of the town he learnt that it was the mouth of a fountain of water. His curiosity was aroused. He caused the patch to be scraped off and, lo! water gushed forth with great force, and filled the whole cave. The king became repentant fearing the destruction of the cave-temple. The guardian Vidyādhara of the cave, however, appeared and consoled the king.

V

On inquiry by the king as to who built the cave-temple, the Vidyādhara informed him as follows. In the city of Rathnepura situated in the Southern Vijayārdha there ruled two brothers Nila and Mahānila. Being pressed by enemies they fled and came to Terāpura where they gradually built a kingdom. They were converted to Jainism by a Muni and excavated the cave-temple dedicated to Pārvanātha. At

this time, another two Vidyādhara brothers from the Northern Vijayārdha made a religious trip to Lankā. On their way, they saw a beautiful Jina temple on the Pudi hill in the Malaya country and from there they picked up a fine Jina image. While returning home they temporarily deposited the image on the Terūpura hill and went for worship into the Jina temple. On their return they tried to lift up the image but it would not move. Seeing no other way, they buried the image in a box at the very spot. Later, they learnt from a sage that the place where they had left the image was destined to become a holy spot and that one of the brothers in his next birth will gain enlightenment there. At this information the brothers renounced the world and became ascetics. Amitavega, the elder, by his holy practices, died and attained heaven, while the younger, Suvega, spoiled his religious austerities by hypocrisy, as a result of which he was born an elephant in the next birth. Amitavega came to know of the misfortune of his younger brother, reminded him of his fate and preached religion to him. Thus the elephant became a worshipper of the holy spot where they had buried the image. Later, when he found that the image was removed from there he took sanyāsa and went to heaven after death. The Vidyādhara then advised Karakanda to construct one more cave on the upper side of the previous cave. Karakanda more than fulfilled this pious wish of the Vidyādhara by excavating two more caves.

While Karakanda was yet encamping there, a wild elephant came to drink water from the lake. Catching the smell of the army-elephants, it advanced towards the camp which was at once thrown into a tumult. The king came out with his arms but the elephant suddenly vanished out of sight. Returning to his camp he found, to his utter amazement, Madanāvali missing. The search that followed proved futile. In his overwhelming sorrow, he was consoled by a Sura who told him the story of his former birth. He had a pet parrot which was once attacked in its cage by a snake. That snake was reborn as a Vidyādhara who had now assumed the form of an elephant and stolen his wife from him. He, however, assured the king that he would regain her when he returned from his victorious campaign. The Sura revealed his own identity as no other than the king's parrot in his former birth. The king doubted the possibility of his ever regaining Madanāvali and to remove his doubts the Vidyādhara cited the example of Naravāhanadatta whose story is told in the next chapter.

VI

This chapter is entirely taken up by the story of Naravāhanadatta told by the Vidyādhara to Karakanda.

VII

The Vidyādhara then advised Karakanda to march away immediately as he had observed a good omen. Accordingly, the king marched away and reached the Simhala island. He encamped in the vicinity of the capital and went into the neighbouring woods for sport. He saw a big banyan tree of which he pierced all the leaves by means of his shots. This fact was reported to the king of the place who thereupon desired to see him. But Karakanda would not care to visit his palace unless the king came personally to invite him. So the king himself came out and conducted Karakanda to his palace where he met princess Rativegā who instantly fell in love with him. They were then married. Taking leave of his father-in-law Karakanda, with his new wife and large dowries, sailed off. During the voyage, they encountered a sea-monster which threatened their boat. The king drew forth his sword and jumped into the sea. He succeeded in killing the monster but was himself carried away by a Vidyādhari. His disappearance caused a great commotion in the boats. To the young bride it was a great shock and she burst forth into heart-rending lamentations. The minister who was on board consoled all and brought them to the shore where they all encamped. Rativegā devoted herself to the worship of goddess Padmāvati who appeared in person and informed her of the fate of her lord who had been taken by the Vidyādhari to Tilakadvipa and had been married by her. He had also shown great valour in killing the enemy of the Vidyādhari's father and in recognition of this achievement all the Vidyādharas had accepted him as their master. The goddess then assured Rativegā that her lord will return to her with a large fortune. On Rativegā's expressing her doubts about the truth of the forecast, the goddess set forth to illustrate her prophecy.

VIII

Rativegā asked the goddess to tell her whether any person who had gone away like her husband had ever come back. On this the goddess narrated to her the story of king Aridamana, and saying that, like him, her husband will also soon return, she went away. Rativegā, thence forward, passed her time in the practice of religious vows and alms-giving, till, one day, Karakanda arrived there with his new wife. After passing a few days there in merry-making, he resumed his course of conquest of the Dravida country. He defeated the Coda, Cera and Pandya kings in an open fight, took them prisoners, and, as promised, touched their crowns with his foot. But when he saw Jina-images on the tops of the crowns, he felt remorseful, released the prisoners and offered to reinstate them in their kingdoms. But the latter replied that their sons would, thence forward, serve him, and retired to

forest for penance. Karakaṇḍa, then turned his way back and came to Terāpura where Madanāvali had been abducted. There, the Vidyādhara brought her back to him and recounted to him the events of his past life- how he, as a serpent, had attacked his pet parrot, but was warded off by him, and how he, being subsequently crushed under the hoof of a horse, was imparted the Navakāramantra by a sage as a result of which he became a Vidyādhara and avenged himself by abducting his past enemy's wife. He then bowed down to the king and asked for pardon. The Vidyādhara then went his way and the king returned to Campā where he ruled happily for many days.

IX

One day, when the king was sitting in the assembly, the forest-guard came and reported the arrival of sage Silagupta. Hearing this, the king rose from his seat to honour the auspicious report, and then caused the happy news to be proclaimed in the capital by beat of drum. He then marched out in a procession for paying homage to the holy guest. On his way, he saw a woman piteously weeping and woefully beating her breasts. On inquiry, he learnt that the sorrow for her child which was snatched away by the hand of Death had brought about the wretched condition in the woman who was once so happy. This account aroused feelings of renunciation in the mind of the king who then began to brood over the frailty of the mortal world, the miseries of existence, the helplessness of man and such other problems of life. In this contemplative and pious mood, he reached the sage whom he honoured and from whom he received a religious sermon.

X

At the end of the sermon, the king asked the sage the reason why his hand had dry scab when the rest of his body was so comely, why his mother was carried away by the elephant and thus separated from his father who loved her so deeply, and why his own wife Madanāvali was abducted by the Vidyādhara. In answer to the first question the sage said that in Terāpattana there once lived a pious merchant Dhanamitra. His cow-boy, while looking out for the buffaloes one night, saw an extraordinarily big and beautiful lotus in a lake. He plucked it, but while walking away with it, he was interrupted by a Sura who told him that since he had plucked a flower which was inaccessible even to gods, he should offer it at the feet of one who may be the highest and most worshipable being on earth, failing which he would be killed. Dhanadatta agreed to this and thought his master who was respected by all people to be worthy of the flower. But when he approached his master and told him

about his intentions, the latter took him to the king thinking him to be more worthy. But when the king was approached, he thought sage Yaśodhara to be worthier. The latter himself, when approached, directed them to Lord Jina as the worthiest of all. Dhanadatta then worshipped the Jina with that flower as a result of which he was born the son of the king of Campā in Karakanda's person, and since he performed the worship without washing off the slime from his hands, he had inherited the dry scab.

As to his second question, the sage said that in the city of Sravasti there once lived a merchant named Nāgadatta whose wife Nāgadattā became faithless to him and seduced a Brāhmaṇa boy, who was brought up in the family, to make love with her. The merchant came to know of her faithlessness and retired to forest in sheer disgust. He practised penance, attained heaven and was reborn as the son of king Vasupala of Campā and was named Dhūlivāhana. In the mean-while, the Brāhmaṇa boy, having lead the life of a debauch, died and was reborn as an elephant in the country of Kalinga. Nāgadattā, through her faithlessness, was reborn in Tāmralipti and, in due course, became the wife of a merchant named Vasumitra. She got two daughters Dhanavati and Dhanaśri who were married to two merchants in Nālandā and Kauśambi respectively. Vasumitrā died and the widowed Nāgadattā went to live with her younger daughter who induced her to take the vow of not dining at night. Subsequently she went to her elder daughter who caused her to break the vow. In this way she took the vow thrice and thrice was it broken. However, she visited her younger daughter the fourth time, died there and was reborn as the daughter of king Vasupāla of Kauśambi, who, considering her birth to be inauspicious, put her in a box and threw her into the Jumna, whence it was carried into the Ganges and recovered by the gardener of Kusumapura. She grew up and became Padmāvati the mother of Karakanda.

In reply to the third question of the king, the sage repeated the story of the parrot and the snake which has already occurred twice before (V, 18; VIII, 20.).

On hearing all this Karakanda became disgusted with the world. At this stage, his mother Padmāvati also arrived there and the sage gave her a discourse on the religious efficacy of fasting during the course of which he narrated the story of Sumitrā who subsequently became Arjuna. Padmāvati took the vow and, in due course, attained heaven. Karakanda also relinquished the throne for his son Vasupala and became an ascetic. His many wives followed suit and attained heaven. Karakanda toured through many countries, practised severe penances, acquired omniscience and shaking off the mortal coils attained ever-lasting bliss.

THE INTERVENING STORIES AND THEIR SOURCES

The bulk of the present work is considerably increased by no less than nine independent stories, short and long, introduced to illustrate some point in the main story. Four of these are recited by the god-father of Karakāṇḍa in order to explain to him the fruits of magic skill,¹ the penalty of ignorance,² the evil consequences of low company³ and the advantage of noble company.⁴ These stories are brief and occupy no more than four kaṭṭavakas each. They seem to have been taken from folklore. The story of the appearance of the elephant in Sandhi V, 14, and its onslaught on Karakāṇḍa's forces reminds us of the story of Priyamvada who, in the form of an elephant, rushed upon the army of Aja on the bank of the Narmadā in the Raghu-vamśa of Kālidasa, canto V. The story of Naravāhanadatta, recited by a Vidyādhara in order to assure Karakāṇḍa how he might still hope to get back his lost wife, occupies the whole of the sixth Sandhi. Naravāhanadatta, as we know, is the hero of the Kathā-sarit-sāgara of Somadeva, the Brihat-kathā-manjiri of Kshemendra and the Brihat kathā-sloka samgraha of Budhlaswāmi. Our story is in substantial agreement with the account found in those works, though it varies in detail from them about as much as they differ among themselves. It appears, our author had used some version of the Brihat kathā of Guṇāḍhya. The episode of Madanāimara of this story being turned into a parrot by the curse of a sage's daughter⁵ reminds us of a similar incident occurring in the Kādambari of Bāṇa, which is itself based on the Brihat-kathā, where Mahāśvetā turned Vaiśampāyana into a parrot for a similar indiscretion due to the madness of love. Within the framework of the story of Naravāhanadatta we have the interesting story of Mādhyava and Madhusūdana⁶ recited by a sage to the hero in order to illustrate the evil results of revengeful feelings. Current fiction seems to be the source of this story, as well as of the story of a good omen⁷ which follows the story of Naravāhanadatta from the mouth of the same Vidyādhara. Another long story is that of Aridamana⁸ which is told by goddess Padmāvatī to Ratiwegā in her separation from her husband. It occupies almost the whole of the eighth Sandhi. It is an interesting legend of a sea-voyage, fondering, separation, and ultimate reunion. The account of the parrot at the beginning of this story at once reminds us of the parrot which was introduced to king Sūdraka in Bāṇa's Kādambari. The big Sālmali tree full of nests, the party of hunters and the parrot's reaching the residence of ascetics and acquiring knowledge of the Sāstras, strike one

1. II, 10-11.

4. II, 15-18.

7. VII, 1-4.

2. II, 13.

5. VI, 12.

8. VIII, 1-16.

3. II, 14-15.

6. VI, 4-7.

as similarly described in both. The story also occurs in the Kathā-sarit-sāgara X, 3 and must have been present in Gūṇāḍhya's Brihat-Kathā from where Bāna borrowed his theme. The method of escape of the parrot, however, is different in the present work. While the parrot in Kādambarī was yet very young and escaped by the oversight of the fowlers, our parrot was more grown up and wise and showed a great skill in planning not only its own escape but of the whole pack. For this part of his story the author probably drew his inspiration from the story of the deer and the crow in the Hitopadeśa where the latter saved the former by a similar plan. The author also seems to have had in his mind the story of the pigeon-king Citragriva in the Pancatantra. The story of Sumitrā¹ told by the sage to the mother of Karakanda is a fanciful fairy tale very much similar to the story of Vatsarāja occurring in Bhāvācandra Suri's Sāntinātha-carita which belongs to a much later date.² These nine stories together constitute about one-fourth of the whole book.

POPULARITY OF THE HERO

The hero of this work has the unique distinction of being recognized as a saint in the hierarchy of Buddhism as well as Jainism.³ He is the first of the four Pratyekabuddhas, the other three being Durmukha, Nāmī and Naggai. To the Bauddhas, a Pratyeka-buddha (Pali-Paccekabuddha) meant one enlightened by himself, who attains supreme insight, but dies without proclaiming the truth to the world. He has his hair and beard shaved, is dressed in yellow robes, is detached from all family and tribal connections and dwells in the Nandamūla cave on the Himalayas.⁴ The same four Pratyeka-buddhas are recognized by the Svetāmbara Jainas in their canonical books.⁵ The Digambaras have also reconized them as wor-

1. X, 18-22

2. Hindi translation, Calcutta, 1924, p 227.

3. Dr. Jarl Charpentier, in his book *Pacekkabuddhageschichten*, Upsala, 1908, has collected many references to Karakanda and other names associated with him. Besides the Karandu Jataka (see Appendix A), he mentions the Dadhiivahana Jataka (No. 186) which is only vaguely connected with Karakanda through the name of his father. In his attempt to find some Brahmanic parallel also, the author, following up the clue furnished by Devendra's story (see Appendix B), collects many epic and Pauranic mentions of the Candalas of Vatadhana who became Brahmanas. But he has failed to find out any real recognition of Karakanda in the Brahmanic literature.

4. Majjhima Nikaya III, 86; Samyutta Nikaya I, 92; Jataka 408, for which see Appendix A.

5. Uttaradhyayana Sutra XVIII, 46-47.

करकण्ड कंलिगेसु पैचालेसु य दुम्मुहो । नमी राया विदेहेसु गन्धारेसु य नगर्इ ॥

ए नरिन्दवसभा निक्खन्ता जिणसाणे । पुते रजे ठवेऊण सामणे पञ्जुवडिया ॥

shipful beings who attained perfection in conduct without being instructed by anybody else.¹ But neither their number is specified nor their names given and we do not find much literature on them. At one place, however, they are attributed with the compilation of a part of the Jaina canon.²

Comparing our story with the Buddhist Jātaka, we find the hero in the latter work named Karakandū and his parents and his capital are given the same names as in our work. The father is named Dadhivāhana and the Sanskrit translators of our story have translated Dhālivāhana of our work by Dadhivāhana. The hero is said to have ultimately resigned the kingdom and become a saint. The comparison ends here and there is nothing that is common in the details of the narrative of the two stories. The story given by Devendra in Prakrit agrees better with our story and the first part of it up to the coronation of the hero on his paternal throne of Campā is more or less similarly described in both. The southern campaign of Karakandū is, however, entirely wanting in Devendra's account. Besides a few differences in detail in the two narratives,³ there is one remarkable improvement in Devendra's version. The manner of Dhālivāhana's escape from the runaway elephant, leaving his wife to her fate, strikes one as very unchivalrous in the present work, but Devendra's account is free from the fault. Had this version been known to our author he would certainly have adopted it.

If Karakandū is to be regarded as a historical person, and, as we shall, see, he ought to be so recognized, the only period to which he can be assigned is prior to the 5th century B. C. The Jainas say that he flourished between the period of lord Pārśvanāth and of Mahāvira, and the Buddhas put him prior to the advent of Buddha. In as much as he is reconized as a saint by the Buddhas as well as the

1. In the Pratishthapatha of Jayasena, for example, the Pratyekabuddhas are thus invoked—

अन्योपदेशाविरहेऽपि सुसंयमस्य चारित्रकेटिविधयःस्वयमुद्घवन्ति ।
प्रत्येकबुद्धमतयः खलु ते प्रशस्यास्तेषां मनाकृ स्मरणतो मम पापनाशः ॥ ६७२ ॥
ओ हीं प्रत्येकबुद्धत्वं कृद्दिप्राप्तेभ्योऽर्थम् ।

2. In one manuscript of Sukumālācarita in Sanskrit, deposited in a Bhandar at Jaipur, I found the following verse—

अंगपूर्वप्रक्षीर्णानि रचितानि गणाधिपैः
प्रत्येकबुद्धयोगन्दैःभूतकेचलिभिसुदा ॥ २५ ॥

3. See introduction in Hindi, page 13-14.

Svetāmbara and Digambara Jainas, he has to be assigned to a period sufficiently removed from the origin of Buddhism as well as the sectarian split amongst the Jainas.

The old literature which I have been able to find out on Karakāṇḍa is as follows:—

BUDDHIST

1. The story of Karakāṇḍu forming part of the Kumbhakāra Jātaka (Jātaka No. 405).¹

SVETĀMBARA

2. Uttarādhyayana Sūtra XVIII, 46, mentions Karakāṇḍu as the king of Kalinga who, like Durmukha of Pañcāla, Nami of Videhu and Naggai of Gandhāra, renounced his kingdom in favour of his son and became a sage.²

3. Sāntisūri, in his commentary called Sishyahitā on the Uttarādhyayana Sūtra, gives the story of Karakāṇḍu, like Devendra. He is said to have died in Samvat 1096 = 1040 A. D.³

4. Devendra in his commentary called Sukhabodhā on the Uttarādhyayana-Sūtra gives the story of Karakāṇḍu. This work, according to the prasasti, was completed at Anhilā-paṭṭana in Samvat 1129 = 1073 A. D.⁴

5. A pupil of Cūrītravijaya wrote Pratyeka-buddha-caritra in Sanskrit verse. This work does not seem to be very old.⁵

6. Suśhāsilagani, in his Kathākoshā, gives the story of Karakāṇḍa.⁶

7. Samayasundara Upādhyāya wrote Karakāṇḍu-chaupai in Hindi verse about the beginning of the 17th century.⁷

1. Appendix A

2. Dr. Charpentier's edition, Upsala, 1922.

3. Pāttavali-samuccaya, Viramgaon, Gujerat, 1933 p. 54, 153.

4. Charpentier's Introduction to Uttarādhyayana, p. 56; Appendix B.

5. Printed, Jamnagar, 1920.

6. Translated by Tawney.

7. Misra-bandhu-vinoda part I p. 378.

DIGAMBARA

8. Sricandra, in his Kathākosha written in Apabhramśa, has included the story of Karakandūla. He wrote about the time of Mūlarāja of Anhilavāl of either the 10th or the 12th century.¹ The story is in substantial agreement with our version.

9. Subhacandra, helped by Sakalabhuśhāna, wrote Karakandūvaritra in Sanskrit verse in Samvat 1611 = 1555 A. D. This work is a translation of Kanakāmara's work which it follows quite closely not omitting even the intervening stories. The author has, however, no where recognized the debt. I have used a manuscript of this work in writing the notes.²

10. Raidhu is said to have written Karakandūcarita in Prakrit.³ Probably this work was also written in Apabhramśa as most of the known works of Raidhu are in Apabhramśa. He flourished in the 15th century.⁴

11. Jinendrabhūshhāna Bhāṭṭaraka is said to have written Karakandūcarita in Prakrit about 1676 A. D.⁵

12. Sridatta Pandit is attributed with the authorship of a Karakandūcarita.⁶

13. Rāmīcandra Mumukshu wrote a collection of stories in Sanskrit called Punyāśrava kathā-kosha in which he has included the story of Karakandū. One of the MSS. of this work is dated in Samvat 1558 = 1501 A. D.⁷

14. Nemidatta wrote Ārādhanā-kathā-kosha in Sanskrit verse in which he has included the Karakandū story.⁸

15. Karakandū-svāmi-ki-kathā in Hindi verse based on the Ārādhanā-kathā-kosha of Nemidatta.⁹

16. The present work of Kanakāmara.

1. Allahabad University Journal Vol. I p. 170.

2. The MS. belongs to the Balatkara gana Bhandar, Karanja.

3. दिग्म्बर जैन ग्रंथकर्ता और उनके ग्रंथ by Nathuram Premi.

4. दशलाक्षणिक जयमाल, Intro., Bombay 1923.

5. Hindi translation by Nathuram Premi, Bombay 1907.

6. Text and Hindi translation, Bombay 1915.

7. Devaband 1910.

AUTHORSHIP, TIME AND PLACE OF COMPOSITION
OF THE WORK.

In the colophon at the end of each of the nine sandhis of the work we are told that the Karakanda-Mahārūja-carita was the composition of Muni Kāṇayāmara (Sk. Kanakāmara). The name also occurs in the ending verse of each Sandhi where, however, it also gives a sense suitable to the context. From these mentions we know that the author's name was Kanakāmara and that he was a Muni i. e. an ascetic. A few more particulars about the author are obtained from the second introductory stanza of the work and the last two stanzas which form the author's praśasti. Here we are told that the author Kanakāmara was born in a Brāhmaṇa family of the Candā-rishi-gotra. This gotra may be identical with the *Candrakunda* which is said to have been a division of the Vairi Sākhā sprung from the *Kotika gana*. Sāntisuri the author of a commentary on Uttarādhyayana (11th century), and Devendra's teacher Amaradeva (12th century) belonged to different subdivisions of this kula.¹ It is, However, noteworthy that these authors were Svetāmbara while Kanakāmara was avowedly a Digambara monk. In the introductory stanza as well as the praśasti, the author mentions the name of his teacher as the learned Mangaladeva (Budha Mangaladeva or Pandit Mangaladeva) who may be identical with the author of Dharma-ratnākara a compilatory work on Jain religion and philosophy.²

Our work does not mention the time of its composition, nor have I been able to discover any mention of the author in other works. Thus we are thrown upon the internal evidence of the work to determine its date. Of the four old manuscripts used for preparing the text of this edition, the two from Jaipur are dated in Vikrama samvat 1558 and 1597 respectively. Therefore V. S. 1558 i. e. A. D. 1502 is the *terminus ad quem* for the date of the work. For fixing the upper limit we have the mention of Siddhasena, Samantabhadra, Akalamkadeva, Jayadeva, Svayambhu and Puspadanta at the beginning of the work.³ The first of these is the celebrated

1. Charpentier: Uttarādhyayana sutra, introduction p. 54 & 57.

2. I saw a ms. of this work in the Balatkara gana temple at Karanja. It consists of 151 leaves and was copied in samvat 1667. At the end of the work the author says—

कृतं मथेदं सकलादिशालं रत्नाकराह्यं बुधमंगलेन ।
नीतिं रहस्यं च समस्तशास्त्रात् नंदत्वहो वै विरकालमूर्धन्या ॥ ?

The time of the composition of the work is unknown. (See Catalogue of C. P. & Berar MSS., and दिगम्बर जैन प्रथकर्ता और उनके प्रथ by Pt. Nathuram.)

3. I, 2, 8-9.

author of the *Nyāyavatāra* and other works. There has been a large amount of controversy about his date which fluctuates between the first century B. C. and the 7th century A. D.¹ Five works of Samantabhadra have so far come to light. His date has also been a subject of controversy and he has been assigned to various dates between the 2nd and the 7th cent. A. D. What we are absolutely certain of, is that he lived prior to 705 A. D. when the *Harivamśa purāṇa* of Jinasena which mentions him, was completed.² Akalamkadeva is the author of many works. His date is also uncertain though some inscriptional and literary records connect him with the court of Sāhasatunga who is generally identified with the Rāshtrakūṭa king Krishna I, and therefore he is assigned to the middle of the 7th century A. D.² No work of Jayadeva has so far come to my knowledge but he is mentioned by a later day author Mallibhushana in his *Nāgakumāracarita*, as the first of those who wrote a life of Nāgakumāra.³ Svayambhu is known to be the author of two large *Apabhramsa* works. He flourished between the 7th and the 10th century A. D.⁴ Pushpadanta has now become well known by his three *Apabhramsa* works two of which, *Jasaharacariu* and *Nāyakumāracariu* have already been published. His *Mahāpurāṇa* is proved to have been completed in A. D. 965.

Thus, of the six authors mentioned by Kanakāmara the latest to have lived is Pushpadanta. In fact, the author seems to have mentioned them in their chronological order. Therefore A. D. 965 proves to be the *terminus a quo* for the date of our author.

In the author's *prāśasti* mentioned above, there is some information of historical value which may ultimately help to determine precisely the date of our author. Here the author says that he produced the work at Asaiya town, out of regard for the minister to whom king Vijavāla was attached, who was a veritable mirror to the face of king Vijavāla, who attracted the mind of king Bhuvāla and who amused the heart of king Kārṇa. Thus, the kings mentioned seem to be named Vijayapūla, Bhūpāla and Kārṇa who lived within the life time of a single minister and who actually ruled at Asaiya or had it included in their kingdom.

After a long search, I feel inclined to identify these kings with those mentioned in a few obscure inscriptions which have not yet been assigned their

1. Dr. P. L. Vaidya: *Nyayavatara*, Bombay, 1928, Introduction.

2. Catalogue of C. P. & Berar MSS, introduction.

3. H. L. Jain: *Nayakumāracariu*, introduction p. XXI.

4. H. L. Jain: *Apabhramsa literature*, Allahabad University Journal V. I, p. 169.

proper place in the royal dynastic lists. The first of these inscriptions is the Damoh Stone Inscription which was discovered in the Hatta Tahsil of Damoh in C. P., and is now deposited in the Nagpur Museum.¹ It is written in Apabhramsa with a free translation in Sanskrit. It recites that one Vijayapāla Kshatriya was born in the Viśvāmitra Gotra. He conquered a hero named Kai. His son was Bhuvanapāla who defeated the Kalacuris, the Gujas and the Deccan kings.² Rai Bahadur Hiralal thinks that this inscription probably belongs to the 12th century and that the persons named in the record were, perhaps, commanders of armies and possibly, related to the Guhila princes of Meväd in which dynasty there was one Vijayasimha who married Śyāmaladevi daughter of Udayāditya of Mālwā by whom he had a daughter Alhanadevi who married Gayākarna of Dāhala.³ The second record is a fragmentary inscription found at Kalinjar which speaks of a king named Bhūmipāla the son of Vijayapāla, and goes on to say, after a lacuna, that the son had made himself the ornament of the southern direction and had vanquished the ocean-like Karna.⁴ Bhūmipāla is found mentioned in a third fragmentary inscription found at Tewar.⁵ All the three inscriptions, on palaeographic grounds, are assigned to

1. Rai Bahadur Hiralal: Inscriptions in C. P. & Berar. Nagpur 1932 p. 55.

2. The following lines of the inscription are taken from the Nagari-Pracarini-Patrick Vol. VI, p. 5, compared with a hand rubbing copy of the inscription kindly furnished by R. B. Hiralal.

विसामित गोत्त उत्तमचरित विमल पवित्रो गाण ।
अरघड घडणो संसजिय दूदृष्टा भूवाण ॥
दूदृष्टा पटि परितिभउ खतिय विजयपालु ।
जेणे काइड रणि विजिणिड तह सुअ भुवणपालु ॥
कलतुरि गुजर ससहरह दक्षिण चइ सुख थंड ॥
चहुरा अहरण विजिण इरिसराआ भुजदंड ॥

3. Inscriptions in C. P. & Berar, p. 55.

4. Nilakantha Inscription No. II, JASB Vol. XVII. I am obliged to Prof. V. V. Mirashi for kindly drawing my attention to this inscription as well as the one next mentioned. It contains the following lines:—

अजनि विजयपालस्त्वुतो भूमिपालः शिततरकरवालध्वस्तराजन्यमालः।
.....सूतुः कुम्भोद्धवामो नभितावनीस्त्
यो दक्षिणाशाभरणीकृतात्मा कर्णार्णवं तूर्णमपाचकार ॥

5. Indian Antiquary Vol. XX p. 85. The following broken lines have been read—

- . 4 महासमुद्रात्सार्थं श्रियां समभवद् सुवि भूमिपालः
- 7 त्रिपुरीयचतुःपथे ।
- 8 निवांसं श्री सिंहपुर्याम् ॥

the 12th century A. D. My idea is that the Vijayapāla of the Damoh inscription is identical with the Vijayapāla of the Nilakantha inscription of Kalinjar and that the Bhuvanapāla of the first inscription is identical with the Bhūmipāla of the other two inscriptions, and further that the Vijayapāla and Bhuvanapāla or Bhūmipāla of these inscriptions are identical with kings Vijavāla and Bhūvāla mentioned by Kanakāmara.

It is not quite easy to fit in these kings in any of the known dynastic lists, but the locality of the inscriptions as well as their contents tempt one to look for their identification amongst the rulers of Bundelkhand of the 11th or 12th century. In the Candela dynasty of Kalinjar we find mention of a king named Vijayapāla who succeeded Vidyādhara, a contemporary of king Bhojadeva of Malwa. One of the sons of this Vijayapāla proved very illustrious. He scored a victory over the mighty Kṛṣṇadeva Kalacuri and annexed his southern dominions.¹ This event was commemorated by the production of a drama Prabodhacandrodaya in Sanskrit. Can we not take this son of Vijayapāla as identical with our Bhuvanapāla, Bhūmipāla or Bhūvāla who in one inscription is said to have defeated the Kalacuris and in another king Karna? The only difficulty is that in the Prabodhacandrodaya as well as in a few inscriptions this king's name has been mentioned as Kṛtivarma. But this may have been his other name, probably assumed after his victory over Karna. Prior to this victory, Karna had raided the Candela kingdom. It was, probably, during this period of Karna's ascendancy that Kanakāmara wrote his Karakaṇḍacariu and mentioned his patron minister as the delighter of the heart of Kāñṭha narinda.

If these identifications are accepted, there is no difficulty in fixing the time of the composition of the work. From several inscriptions it is known that Karna must have ruled from about 1043 to 1068 and Kṛtivarma alias Bhuvanapāla, Bhūmipāla or Bhūvāla from about 1063 to 1098 A. D. Our work, therefore, may have been composed about 1065 A. D. Āśāya where the work was produced must have existed some where in Bundelkhand.

A brief account of some of my inconclusive attempts at the identification of the kings mentioned by Kanakāmara and the place where he wrote, may, now, be given here for the benefit of those who might make a further attempt in the field. At the very outset of my inquiry I came across the following note in the Archaeological Survey Report for 1872-73 by Alexander Cunningham, p. 183, on Āśāpuri:

"Twelve miles to the south-west of Baijanāth (in the Punjab) there is a lofty hill crowned with a temple dedicated to Āśāpuri Devi. It was built, according

1. नागरी प्रचारिणी पत्रिका Vol. XII p. 357 and 367.

to an inscription, by Vijayarāma the eldest son of Rājā Candrabhāna." So far it was very encouraging, for Āśāpuri might be our Āśāiya and Vijayarāma may be the same as Vijayapāla. But the note went on to mention yet another two inscriptions of the same king dated in samvat 1744 and 1721 which showed that this Vijayarāma could never be the Same as our Vijayapāla, who, as we have seen, must have lived prior to Samvat 1558. In the same work, however, I found another reference which definitely connected the locality with Jainism. We are told that in the temple of Baijnath there is placed, in one corner, a stone with a Jaina inscription. This I found published in Epigraphia Indica Vol. I page 118. The first part of it runs thus:

ओ० संवत् १२९६ वर्षे काल्मुण वदि ५ रवौ कीरत्रामे ब्रह्मक्षत्रगोत्रोत्पन्न व्यय० मानुपुत्राभ्यां व्य०
दोल्हण अल्हणाभ्यां स्वकारित श्री महावीरदेवचैत्ये श्री महावीरजिनमूलबिंबं आत्मथेष्योर्ध्वं कारितं

This means that in samvat 1296 = 1240 A. D. two merchants Dolhana and Alhana, sons of merchant Mānu of Brahma-kshatra Gotra built a temple at Kiragrāma and installed therein the image of Mahāvīra. Kiragrāma is in the Kangra district of the Punjab where the Baijnath temple exists. The names of the two merchants mentioned here are similar to those of the three sons of the minister who patronised our poet. But such names are frequent amongst the Rajputs. This was all and nothing further could be discovered about the locality.

The names of the kings, and more particularly, those of the minister's sons, suggested to me Rajputana as a possibly hopeful field. Looking into the 'Annals and antiquities of Rajputana' by James Tod¹ I found mention of Āsi a fortress which was assigned to Anurāj by his father Bisaldeo who reigned about A. D. 1064 as the ruler of Bundi State. It was, most probably, this very Āsi which was mentioned by Alberuni when he says "Marching from Kanoj towards the South-west, you come to Āsi eighteen parsakhas from Kanoj."² Āsi, I thought, may do for Āśāiya. The son of Anurāj was Ishatpal which showed that the kings of this dynasty did bear names ending in Pāla, and in the Cauhan genealogy we find two names Kan Rae and Vijayaraj which resemble our Kanna and Vijavāla. The latter i. e. Vijayaraj is said to have been the adopted successor to Prithiraj³ and they appear to have lived about 1100 or 1200 A. D. But, firstly, there is no direct connection between Kan Rae and Vijayaraj as would be necessary if they were to be accepted as

1. Oxford 1920, p. 1461.

2. Each farsakha being equal to four miles or one kuroh (krosha). Alberuni's India vol. I Trübner's Cr. S. p. 202.

3. It is also said by James Tod that his name was on the pillar at Delhi. (?)

those mentioned by our author. Secondly, they are separated from each other by nearly two generations. Thirdly, they were junior members of the family and are not shown to have reigned anywhere; and, lastly, the list is compiled from the accounts of bards without much corroborative evidence. Therefore they are mere names to us and no emphasis could be laid upon their identity.

Passing on to other Rajput dynasties I found the mention of Vijayachandra in the Gaharwal dynasty of Kannoj. Two copper plates of his dated A. D. 1168 and 1169 respectively, and two stone inscriptions both of A. D. 1169 have come to light.¹ Probably this same king is mentioned as Vijayapāla in Prithvirāja-raso.²

In the Solanki dynasty of Gujerat there was one Karna who ruled from A. D. 1064 to 1094. He was the son of Bhīma. He had three ministers Munjal, Sautu, and Udaya, the last two of whom built Jain temples. Udaya had five sons Āhadā, Chāhadā, Bāhadā, Ambāda and Sella. Karna's son was Siddharaj Jayasimha.³

Amongst the Ranas of Chittor is mentioned one Karansimha who was the son of Samarsi, whom he succeeded in A. D. 1193. His son was Mahup.⁴

In the same dynasty, a little earlier, we find mention of Vijayasimha the son and successor of Vairisimha. One of his inscriptions is dated in A. D. 1116.⁵ His daughter Alhanadevi was married to Gayākarna of the Kalacuri dynasty of Cedi for whom we have epigraphical records of A. D. 1122 and 1151. Kings that succeeded Vijayasimha in order, were Arisimha, Chodasimha and Vikramasimha; but nothing, in particular, is known about them. The last was succeeded by Rana-simha who is also called Karansimha, Karanasimha or Karna.⁶

These mentions, by themselves, do not justify any identification with any of the kings mentioned by Kanakāmara because any identification must not only suit the time of our author but must also explain the mention of the town and of the other two princes. A variant reading in place of 'गिवभूवालहो' is found in Ms. J. which reads it as 'गिय भूवालहो'. If we accept this reading then भूवाल no longer remains a

1. Ep. Ind. IV. P. 118; Ind. Ant. XV. p. 7. Arch. Sur. XI P. 125, and J A O S VI P. 548.

2. भारत के प्राचीन राजवंश Vol III, P. 107.

3. Bom. Gaz. Vol. I. History of Gujerat.

4. Tod: Annals of Rajputana p. 303-4.

5. Raj. Mus. Re. 1915-16 p. 3.

6. Hist. of Rajputana by G. H. Ojha Ajmer 1927 P. 444-445.

proper name and there remain only two names Vijavāla and Kanna to be identified and the town Āsaiya. It was on this basis that I once felt inclined to identify our Vijavāla with Vijayasimha of Udaipur and Kanna with his son-in-law Gayakarna who might have been staying with his father-in-law and felt friendly with the former's minister at the time when Kanakāmara wrote his work at Āsi which though far away from Udaipur and even Chittor, is on the borders of the state.

This, however, did not seem very satisfactory as it had obvious weak points. So, in order to strengthen the identifications further or to discover a more satisfactory solution, I turned to the history of the Kalacuris of whom Gayākarnadeva was already thought as probably identical with our Kanna. Their genealogy showed two other kings who could be thought of as equivalent to our Karna. These were Karna-deva son of Gangeyadeva, who conquered many neighbouring kings and for whom we have an epigraphical record of 1042 A. D.¹ and his son Yas'ahkarnadeva of whom one copper plate is dated A. D. 1122. His son was Gayakarnadeva of whom we have already spoken. We also find in this genealogy one Vijayasimhadeva of whom two copper plates are dated A. D. 1180 and 1196.²

Besides these, we have an account of a Kalacuri prince called Vijjala or Vijjana who was at first the minister of war³ under Tailap II of the Cālukya dynasty from whom he usurped the thrown of Kalyana and extended his dominions further. The earliest epigraphical record for him is of A. D. 1157 and the latest of A. D. 1165. One of the titles used by him was 'Kalinjarapura-varādhīśvara' or lord of the best city of Kalinjar. From the account given of him in Bāsava purāna, a Lingāyat work and Vijjalarājacakravita, a Jain work, he appears to have been a great patron of Jainism and to have been assassinated in A. D. 1167, as a result of a Lingayat confederacy led by Basava.³ Thus, in the Kalacuri dynasty there have been kings who could be thought of as identical with Vijavāla and Kanna of Kanakāmara.

The place where the work was composed at once reminds a student of modern history of the battlefield where Sir Arthur Wellesley defeated the Marathas in 1803. It is Assaye now a small village in the Bhokardan Taluka of the Aurangabad district of the Hyderabad State. No previous history of the place is known, but it was certainly included in the kingdom of the Rastrakutas. Could it,

1. Ep. Ind. Vol. 11 p. 305.

2. J. B. A. S., VIII p. 481. J. A. XVII p. 338;

¶ दण्डनाथक

3. Early History of the Deccan, Sec. XII and XIII.

then, be that the Kappa narinda of Kanakāmara was the Rashtrakuta king Krishṇa III who has been mentioned by Pushpadanta as Kāṇha¹? If it be so, then Vijayapāla and Bhuvanapāla may have been his deputies ruling at Assaye. Krishṇa III is known to have conquered the Cera, Cola, Pandya and Simhala,² and Kanakāmāra may have been led to attribute these conquests to his hero by this example of his time. In that case he would be a contemporary of Pushpadanta whom he has mentioned. This Assaye is not very far away from the Terāpura caves which the author must have visited and which probably inspired him to write this work while returning from there and staying at Assaye.

Another possible conjecture identifies the Āsaiya with Āśiragarh in Khandesh which was named after Āśādevi enshrined there. A small village near the fortress is still called Āsi. In our text there is a marginal note Āśāpuri on the word Āsaiya. Before the building of the existing fortress, the place may have been called Āśāpuri. It is wellknown to have been a seat of government during the pre-Muhammadan period.

TERĀPURA AND ITS CAVE-TEMPLES

Chapters IV and V of Karakandacariu are taken up by the description and previous history of Terāpura and a cave-temple in its vicinity. The Terāpura mentioned in the work is identifiable with Tera a village in the Osmanabad district of Hyderabad State, situated in 18°19' N and 76°9' E on the Tirna river, twelve miles north-east of Osmanabad. It was known to the ancients as Tagara which name had baffled the attempts of scholars at identification for more than a century. Sir R. G. Bhandarkar, writing about it in his Early History of the Deccan, said " Tagara is placed by the author of the Periplus at a distance of ten days journey to the east of Paithan. It is mentioned in a copper-plate grant of the first half of the seventh century and the princes of the Silāhāra dynasty call themselves sovereigns of Tagara, the best of towns, in all their grants. Some have identified it with

1. Nayakumaracariu, Introduction.

2. The colophon of Yasastilaka of Somadeva runs as follows:—

' शाकनृपकालातीतसंबत्सरशोतुष्टस्वेकाशीत्याधिकेषु गतेषु अंकतः ८८१ सिद्धार्थसंबत्सरान्तर्गतैत्रप्राप्तमदनत्रयोदशयां पांच्च-सिंहल-चोल-चेरमप्रभूतीन्महीपतीन्प्रसाध्य मेलपाटीप्रवर्धमानराज्यप्रभावे श्री कृष्णराज-देवे सति.....'

Devagiri and others with Junnar, but in both cases its bearing from Paithan as given by the Greek geographers has not been taken into account. I have elsewhere discussed the question and have proposed Dharur in the Nizam's territory as the site of the ancient city'.¹ It was only in 1901 that Dr. Fleet was finally able to show that the ancient and famous Tagara exists to this day known by the natural modern form of its former name as Tera in the Nizam's dominions.² The town is so ancient that it was 'possibly known in the Buddha's time. A teacher of olden times named Tagara-sikhin is several times mentioned. Sikhin is otherwise known as a name and the distinctive epithet Tagara may possibly be local and mean 'of Tagara' the modern Tera'.³

According to Kanakāmara, Karakaṇḍa was encamping to the south of Terāpura. The king of the place known as Siva visited him and told him about the existence of a large cave containing a Jina image at the foot of a hill in deep forest. Karakaṇḍa visited the cave and worshipped the Jina. He renewed the temple (or built a fresh cave), installed in it another image of Pārvanātha which he discovered on the top of the mountain, buried in an ant hill, and built two more caves on the upper side of the existing cave. He also discovered a fountain of water in the old cave. Now, I give below a summary of the description of the existing caves of Dhārāśiva as noticed by Burgess—⁴

Dhārāśiva is about twelve miles north of Tuljāpura and twenty-four west by south from Bārsi standing just above the brow of the Bālāghāt which forms the watershed between the Sīna on the west and the Ternā, a largo feeder of the Manjirā, on the East. It is the chief town of a Talukā or district of the same name, and, like Tuljāpura, is fully 2000 feet above the sea-level.

About two miles north-east from the town, in a ravine facing the west, is a group of caves known as the Dābar Lenā or Torlā Lenā. Four of them are in the north side of the ravine and three on the opposite side facing the north-east. The former are Jaina excavations but some of the latter are probably Vaishnava. They are cut in a soft conglomerate rock, of very unequal texture, containing much haematite, and which is easily abraded. By the decay of the rock they are much dilapidated.

1. Early History of the Deccan, 1927, page 59.

2. The misspelt Thair, Ther, Tair, etc. of maps. Imp. Gaztr. Vol. II, 1908, page 82; J. R. A. S. 1901, page 587 ff.

3. Rhys Davids: Buddhist India, page 31.

4. Arch. Survey of Western India, Vol. III.

In front of the principal cave on the north side has been erected a Saiva temple surrounded by a small court enclosed by a high wall with a Dharmasālā on one side and a platform on the other. A few yards to its west, on a lower level, is the cave No. 1 which is only subsidiary to the principal cave No. 2. Its front verandah measures 26 feet by 7 feet with two pillars each about 2 feet 10 inches square. It has three doors leading into as many separate apartments which were never finished and hence present an irregular size. The central room was intended for a shrine but the dividing walls have given way.

To the east of the principal cave is cave No. 3. It is better preserved but has been long occupied and divided by stone and mud walls. The hall of it is about 59 ft. square and 11 ft. 3 inches high, the room being supported by twenty columns leaving an open area of 35 ft. square in the centre. Two of the columns in each side are round, standing on thin square plinths, the other columns being square and all have capitals and a neat collar of carving, a foot deep, round the head of the shaft. The shafts taper from about 2 ft. 10 inches to 2 ft. 7½ inches square. The six octagonal columns in the verandah have a beautiful frieze over them which has mostly fallen. At the east end is an apartment 19 ft. by 8½ ft. and another inside the verandah about 13 ft. square with a large rough mass left in the middle about 5 ft. by 5½ ft. as if intended to be fastened into an image. The verandah measures 60 ft. by 8 ft. 8 inches and five doors enter from it into the hall. In each of the sidewalls are five cells and four in the back, besides the shrine 19 ft. by 8 ft. containing an image somewhat similar to the one in the principal cave. In the cell to the west of the shrine also there is a figure of a Jina seated on a high seat with figures behind similar to those in the principal cave, only, instead of the snake hoods there is a plain *nimbus*.

Cave No. 4 is close to the east side of this and consists of a hall 28 ft. by 26 to 27 ft. with four round columns supporting the roof, surmounted by a sort of architrave 13½ inches deep. But the shafts of the columns have all disappeared. It seems never to have had a verandah, properly so called, but only a projecting drip over the front wall which is pierced for one large central and two smaller side doors. There is one cell at each side of the hall, near the front, one of them unfinished, and there were two more in the back wall, but the partition between the east one and the shrine has been broken through. The shrine is about 9 ft. 6 inches by 12 ft. and contained a Jina similar to those in other caves but very much disfigured by the crumbling away of the rock and the soot of ages as it has long been used as a dwelling. The central door is surrounded by the plain fascias, a roll moulding and a border of leaves. Over the main door is a shallow arched recess.

The principal cave, i. e. cave No. 2, is the largest of the group. Unfortunately, the rock has split down from above and the whole front, with the exception of a small fragment, had fallen down. It has, however, been recently repaired. The verandah, 78 ft. by 10 ft. 4 inches, in all probability, had six or eight pillars with massive bracket capitals supporting its front. Five doors through the back wall lead into the great hall of the cave. The court in front of the verandah is now quite filled up, but its entrance is still visible its pediment being carved with a sitting figure of a Jina with a nimbus behind the head and Nāga figures on either side and other indistinct figures.

In the west end of the verandah has been a door into a small adjoining excavation containing a cistern, and in front of it a boiler-shaped cistern has been built which can be filled by pouring the water into a channel that passes through the wall from the apartment where the cistern is. In the room of the cistern there are three loose blocks of very hard stone, sculptured with figures of nude Jinas. One of them is on a slab and represents Pārvanātha with the snake behind him and its seven hoods spread out over his head. Another is a square block, apparently, part of a pillar, on each side of which a standing nude Jina is represented with a triple *chhatri* or umbrellas, over their heads. A third is a slab with a Jina seated cross-legged under a *chhatri* and having a worshipper at each knee, and four small figures below, some apparently worshipping and others engaged, perhaps, discoursing music. The chamber, in which these figures are, measures about 17 ft. by 12 ft. with two square pillars in front and two openings in the floor into the cistern, which probably extends far back under the rock.

The great Sālā or hall of the cave is not quite square, being wider at the back than in front, the former width being 85 feet, the latter only 79 feet, while the depth is about 80 feet. In this area are thirtytwo pillars, arranged in two concentric squares; the inner square has twelve pillars, and encloses an area 23 ft. 9 inch. square, and 10 ft. 2 inch. high; the outer, about 9½ ft. from the walls, has twenty pillars and encloses an area about 55 ft. deep by 58 wide, leaving an aisle round the central square about 13 ft. wide in front and back while along the sides it is 14 ft. wide. The roofs of the aisles on each side of this outer square vary in height, with a tendency to increase towards the back, the back aisle being 12 ft. 6 inch. high and the one in front of it 11 ft. 7 inch. at the back, and slightly less in front, while the aisles are about 10 ft. 4 inch. in height.

In each sidewall are eight cells, each about 9 ft. square and in the back are six, three on each side of the shrine which occupies the centre. The cells are all



१. तेगापुर की प्रधान गुफा का बाहरसे दृश्य。

A view from outside of cave No. 2, the principal cave of the group. The cross mark indicates the entrance to the water cistern attached to this great cave.

(Page 44, intro.)

plain, and exactly of the character of those usually found in Baudhāya caves. In the floor of one cell, in the north-west corner, is a small hole which is constantly filled with water, and may possibly have some connection with the cistern; in one of the cells in the back is an image now worshipped as Hari Narayana, but this has, probably, been imported into its present position; and in a recess in the next cell to the left of the shrine, is a black statue of a nude Jina, 6 ft. 1 inch high with a triple *chhatra* over his head. The recess and figure have all been carefully done up with plaster some ten or twelve years ago and without breaking this coating it was impossible to say whether the image had been carved *in situ* or not. There seems no reason, however, to doubt that it belonged originally to the cave.

The shrine is 19 ft. 3 inches wide by fully 15 ft. deep and 13 ft. high, the threshold being raised by two steps considerably above the level of the floor of the cave. It is occupied by a large, black image, seated on a *simhāsana* or lion-throne 4 ft. high and 6 ft. 10 inch. wide with a passage or *pradakshinā* 5 ft. wide quite round it. This image has also been carefully repaired with plaster and represents Pārvanātha, the 23rd Tirthamkara, seated crosslegged in the ascetic attitude or *Dhyāna* Mudrā with his hands in his lap, the palms being turned up. The ends of the seat are represented as supported by lions, one of them, however, much damaged. In front are two deer one on each side of an object now quite obliterated, but which from other examples, I have no doubt, was a wheel much like those on the fronts of the thrones in the Baudhāya caves at Ajanta and Ellora and on the large Pārvanātha image of the 13th century at the latter place. Behind the image are represented the ends of a pillow against which he rests; from behind it issue the heads of *sārdulas* (mythological animals allied to the lion, but usually with a head somewhat resembling a goat's), and behind them again two *charvī*-bearers with high, jewelled headdresses and necklaces over the heads of whom are fat Vidyādhara, flying in the air, each of which holds one end of a garland which is supposed to hang behind the head of the Jina. The great snake, with its seven hoods, shades his head, forming a sort of aureole round it, while on each snake-head is a small crown. These figures are all covered over with plaster and painted in a variety of colours. The image itself is perfectly black, and, in the darkness, looks grim enough. It measures 6 ft. from knee to knee, 4 ft. 2½ inch. across the shoulders, 3 ft. 6 inch. from the palm of the hand to the chin, the face is 2 ft. 5½ inch. from ear to ear over the eyes, and 1 ft. 5 inch. in length upto the hair which is in curled folds with a top-knot, and the ears are 7 inches in length.

The description of the temple hall with its double row of pillars and twenty two cells besides the central shrine and other chambers affords enough justification for

its being called a temple of a thousand pillars by our poet, while the description of the chief image agrees in substance with that which we find in our work of the image discovered by Karakanda and imported into the temple (iv, 9). The chamber connected with the cistern and having two holes in the floor is probably the old shrine where Karakanda discovered the fountain of water. As said above, there is yet another cell where we have a hole in the floor constantly filled with water. On comparing the old and the new description of the cave closely, one can not help feeling that in Kanakāmara's narrative has been preserved, for about a thousand years, a substantially correct account of this monument of great antiquity and interest.

The name Dhārāśiva is probably derived from the fact that there was a spring of water (Dhārā) and that one ancient king of the place was named ' Siva '. In the sanskrit version of the story by Subhachandra we are told that the persons who called upon Karakanda when the latter encamped near Terapura, were two forest guards named Dhārā and śiva. §

WHO EXCAVATED THE FIRST CAVE ?

We have seen above that according to Kanakāmara Karakāṇḍa built two new caves and either renewed the first cave or built yet another cave before causing the fountain to be opened. The question naturally arises ' Who excavated the first cave ? '. This question occurred to Karakanda himself as it does to us, and he got some one to tell him the story of its origin. † A Vidyādhara told Karakanda that two Vidyādhara brothers Nila and Mahānila, originally ruling in Southern Vedyardha (Veyaddha or Vijayaddha) came and settled down at Terāpura, became converted to Jainism and excavated the cave.

While investigating whether any historical basis could be found for this origin of the cave, I came upon the following statement about the Silāhāra princes in the Early History of the Deccan by Sir R. G. Bhandarkar. ¶

"The Silāhāra princes trace their origin to Jimūtavāhana the son of Jimūtaketu who was the king of a certain class of demigods called Vidyādhara, and who saved the life of a serpent named Sankhacūḍa by offering himself as a victim to Garuda in his place. One of the titles borne by the princes of all the three families was Tagara-

§ धारा-शिवाभिषानौ द्वौ भिलौ भीतिप्रदौ भुवः ।
एतद्वननियंतरावासाते दारि दूरतः ॥ ७, ३६ ॥

† Chapter V.

¶ Poona, 1927, p. 119.

puravarādhikisvara or lords of Tagara, the best of cities, which fact has a historical significance. It shows that the Silāhāras belonged to a family that once possessed supreme sovereignty and reigned at Tagara. In one Silāhāra grant it is expressly stated that the race known by the name of Silāhāra was that of the kings who were masters of Tagara" (शिलाहाराख्यवशोदयं तगरेष्वस्मृताम्), As mentioned in a former section, Tagara was a famous town in the early centuries of the Christian era, and retained its importance till a very late period, but, unfortunately, the town has not yet been identified, nor have we found any trace of the Silāhāra kingdom with Tagara as its capital. Perhaps it existed between the close of the Āndhrabhrtya period and the foundation of the Cālukya power."

From this account, two facts emerge very prominently; firstly, that the Silāhāra princes, according to their own statement, were the descendants of a Vidyādhara, and secondly, that they once had their capital at Tagara which, as already shown, is the same as our Terapura. I, therefore, conclude that the first Jaina cave at Tera was excavated by one of the early Silāhāra princes who also installed the image of Pārśvanātha. Kanakāmara has also incidentally given to us the origin of the Silāhāras which substantially corroborates and amplifies the information gathered from inscriptions. He tells us that the Vidyādhara, Nila and Mahānila came from the Southern Vijayārdha. In Somadeva's Kathāsarit sāgara † we are told that on the Himācala mountain there were two Vedyardhas of Vidyādhara, the Northern and the Southern. On the upper side of Kailasa is the Northern Vedyardha and on the lower side is the southern Vedyardha.

From this we might conclude that the ancestors of the Silāhāra princes originally came from the Southern Himalayas. Kanakāmara tells us that they had to leave their ancestral home and fly away from Rathnupura (Rahaneura) in Vedyardha on account of the pressure of the enemies. On this point also the Kathāsaritsāgara throws some light. In Lambaka XIV of that work we have an account of a protracted war between Naravāhanadatta and the Vidyādhara of the Southern Vedyardha in which the latter were completely vanquished and Naravāhanadatta was crowned king of the Vidyādhara. The coronation is described in Lambaka XV. We also find

† Kathasarit-sagara XIV, 3, 65-66.

इह विद्याधराणा द्वौ वैष्णवीं स्तो हिमाचले ।
उत्तरो दक्षिणवैव नाना तच्छुग्भूमिगौ ।
परतः किल केलासादुत्तरोऽर्वाक्षु दक्षिणः ।

mention of Jimūtavāhana (XVI, 3, 7) as the king of the Vidyādhara who lost his overlordship because he belauded his charity and sacrifice before Nārada. ^X

The existence of a ruling dynasty of Vidyādhara to the south of the Narmada is also vouchsafed by Padmagupta in his Navasāhasāṅkacarita where his contemporary hero Sindhurāja is said to have been helped by a Vidyādhara chief Sankhacūda the son of Sikhandaketu, against the Asura king Vajrānkuśa of Ratnavati. [§]

I may appear to be making history out of fables and fairytales, but the pieces of information culled here fit in so well with what we know from epigraphical records and literary traditions that the temptation to regard them as historical is irresistible. At any rate, the conclusion can safely be drawn that the ancestors of the Silāhāras, came from the border of the Himalayas, that they founded the city of great fame and antiquity, Tagara, and that they early became converts to Jainism and built the large cave-temple near their capital. Perhaps the name ' Silāhāra ' also points to their mountain origin.

Burgess has assigned the caves roughly to the period between 500 and 650 A.D. But this is only a conjecture. As we have seen, all of them may not be of the same period. The Silāhāras are known to have been reigning near the coast in the Thana district from 810 to 1260 having their capital at Puri (Elephanta). They were the governors of Konkan under the Rashtrakuta kings. Their three branches ruled in the Deccan in different parts, but the period of their supremacy at Terapura or Tagara is quite unknown. As we have already seen, Karakāṇḍa seems to have lived some time between 800 B. C. and 500 B. C. No wonder if that was the period of the Silāhāra ascendancy at Terapura.

As to the image of Pārvanātha which Karakāṇḍa found buried in an anthill on the top of the hill, and which he then installed in the first cave, Kanakāmara tells us, as Karakāṇḍa was told by the Vidyādhara, that another two Vidyādhara who were brothers and friends of Nila, while on a religious tour from their home in the Northern Vedyardha to Lankā, picked it up from a hill called ' Siripudi ' in Malaya country (Malabar), and deposited it on the present hill. It is also said that the Jaina temple, at Siripudi was built by Suraprabha the king of Lankā who was a descendant of Rāvana.

^X ' जीमृतवाहनो व्येषः पृष्ठे विद्याधरेभ्यः
चक्रवर्तिपदप्राप्निकारणं नारदविष्णा ॥ ७ ॥
आचलयौ कल्पवृक्षस्य दनं विजतनेत्स्तथा
तेनाभ्रद्यत्पदात्स्वस्मात्सुहृतोद्दीरेण च ॥ ८ ॥

[§] Indian Antiquary, Vol. LXII, 1933, pp. 101-107.

METRE

The prevailing metre of Karakaṇḍacariu of Kanakāmara is पञ्चाटिका interrupted by a few lines or single Kadavakas here and there in अलिङ्गह or पादाकुलक, besides the Dhruvakas. The variations in complete stanzas are as follows:—

Sandhi	Kaṭavaka	Name of metre	Nature of the metre.
I	7- 8 } 12-13 }	समानिका	A vritta metre with the scheme र ज ग ल in each foot.
	17	समानिका & तूणक	Half of the stanza is तूणक which is double of समानिका.
III	14	संग्रन्थी	Consisting of four र.
	15 & 18	दीपक	Has 10 matras ending in a short.
	17	समानिका	(See above)
IV	16	सोमराजी or संखणारी	Has two य.
V	1	समानिका	(See above)
	11	दीपक	(See above)
VII	10	समानिका	(See above)
	11	?	Has 24 matras in each foot with caesura after the 10th and 18th; two such feet rhyming with each other.
VIII	3	चित्रपदा	With the scheme भ भ ग ग
	4	सोमराजी	(See above)
	5	समानिका	(See above)
IX	3	प्रमाणिका	With the scheme ज र ग ग
	7 & 20	दीपक	(See above)
X	17	समानिका	(See above)
	26	?	Has the first foot of 16 matras rhyming with the second of 8 matras.



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ADDENDA ET CORRIGENDA

TEXT.

Sandhi	Kad.	Line	For	Read
I	5	5	पाणिवहेवैं	पाणि वहेवैं
I	17	4	चोरचार	चोरजार
II	4	6	तुझहं	तुम्हहं
IV	10	7	जय जय सिरि०	जय जयसिरि०
V	4	2	सासकंतदिवायर०	ससिकंत दिवायर०
V	11	2	सगमि	सगमिम
VII	9	4	वि आद्धि आएं	विअद्धिआएं
VII	10	7	भाविकण	थाविकण
VII	11	10	आचिवरायउ	आसि वरायउ
VIII	3	5	सुदरु	Add a foot note on it that K. reads सुदतु and the टिप्पणकार regards it as the name of the cowherd.
IX	11	6	घणमसपवड़ि	घणमंसपवड़ि
IX	17	2	वरचमरै	वरचमरै
X	9	13	जो	सो
X	9	14	महिहरु	महिहरे
X	21	3	संकठी	संकठी
X	29	10	उच्चै	उच्चै

TRANSLATION.

II	8	2	These three mighty etc	These three bamboos shall become the mighty staffs etc.
II	18	3	I shall be excused etc	Two crimes more I shall still forgive.
IV	15	7	breathed heavily	moaned long.
X	26	21	with the eight foremost qualities	with the eight fold renunciation.

In the Index of Geographical names, after the word तिलकदीप, add “तेरापुर, नगर, पट्टन IV, 2, 4; IV, 3, 1; V, 2, 6; VIII, 19, 9. For identification and history see Introduction, page 41 ff.

करकंडचारि^उ

Victory to Jina.

मणमारविणासहो सिवपुरिवासहो पावतिमिरहरदिणयरहो ।
 परमप्ययलीणहो विलयविहीणहो सरमि चरणु सिरि जिणवरहो ॥

जय अग्नुवमसिवसुहकरण देव	देविंद्रफणिदणरिदसेव ।
जय णागभहोवहिकलियपार	पाराविय सिवपहे भवियसार ।
जय कम्मभुवंगमद्प्रणमंत	मंताण वीज मणगहैकथंत ।
जय चउगइडरियजणेक्षसरण	रणरहियसुयणदुहणिवहशरण ।
जय संजमसरदररायहंस	हंसोवमधुव्यणकथपसंस ।
जय कोहहुआसणपउरवारि	वारियतम केवलणाणधारि ।
जय सासयसंपयहिययवास	वासयसयसेविय सुहणिवास ।
जय भवियसरोरुहकमलबंधु	वंधुरणु णियरसवहुलसिधु ॥

5

यत्ता—जय देव णिरंजण भवभयमंजण मंडण भुवणमहाधरहो ।
 तव चरण णमंतहो मणे सुमरंतहो होइ समिन्छिउ फलु णरहो ॥ १ ॥

10

The poet introduces himself to his readers.

मणि धरिय सरासइ दिव्यवाय	तह पंडियमंगलएथपाय ।
जणसवणसुहावउ महुरु ललिउ	कल्पाणयविहिरैयणेण कलिउ ।
पुणु कहमि पयहु गुणणियरभरिउ	करकंडणरिदहो तणउ चरिउ ।
जइ दुज्जण चंकुड मणि णिरुतु	जइ जणवउ णीरसु मलिणचिसु ।
वायरणु ण जाणमि जइ वि छंदु	सुभजलहि तरेवैइं जइ वि मंदु ।

5

1. १ J गय. २ D पिहुल.

2. १ D N महुर०. २ D N विहि आणेण. ३ D N तरेवउ.

जइ कह व ण पसरइ ललियबाणि
जइ कवियणसेव हु मझं ण कीय
तो सिद्धसेण सुसमंतभदं
जयएव सयंभु विसालचित्तु

जइ बुहयणलोयहो तणिय काणि ।
जइ जड़यणसंगइं मलिण कीय ।
अकलंकदेव सुअजलसमुद् ।
वाएसरिघैंह सिरिपुण्यरंतु ।

घत्ता— इय हियए सरंतहो विणउ करंतहो मद्दु संजायउ जं जि फलु । 10
तम्हा सुहभरियउ दुहपरिहरियउ पयडाभि वंछिउ णत्थि छलु ॥ २ ॥

3

The story begins. The country of Anga.

दीवाण पहाणहिं दीवदीवे
वेदियलवणणववलयमाणे
वित्थिणउ इह सिरि भरहलेत्तु
छलंडभूमिरयणहं णिहाणु
पत्थथिय रवणउ अंगदेसु
जहिं सरवरि उग्गय पंकयाइं
जहिं हालिणिरुवणिवद्धणेह
जहिं बालहिं राक्षिय सालिखेत्ता
जहिं दक्खिहं भुंजियि दुहु मुयंति
जहिं सारणिसलिलंसरोयपंति

जबूदुमलंछिप जंभुदीवे ।
जोयणसयसहसपरिप्पमाणे ।
गंगाणइसिंधुहु विष्णुरंतु ।
रयणायरो व्व सोहायमाणु ।
महिमहिलहं ण किउ दिव्यवेसु 5
ण धरणिवैयणि णयणुल्लयाइं ।
संचलहिं जक्ख ण दिव्यदेह ।
मोहेविणु गयिएं हरिणखंते ।
थलकमलहिं पंथिय सुंहु सुयंनि ।
अझरेहइ मेझणि ण हसंति । 10

घत्ता— तहिं देसि रवणइं धणकणपुणिइं अत्थि णयरि सुमणोहरिय ।
जणणयणपिशारी महियलि सारी चंपा णामइं गुणभरिय ॥ ३ ॥

4

The town of Campa.

जा वेदिय परिहाजलभरेण
उरुंगधवलकउसीसपहिं

ण मेझणि रेहइ सायरेण ।
ण सगु छिवइ बाहूसणहिं ।

- ४ J जड्हण. ५ DN वाएसरि व्व.
3. १ JS सिंधुय. २ SJ °वयण°. ३ D ठंत. ४ DN जिमिवि ५ DN बुहि.
६ DN सलिल.
4. १. J बहुसीसणहिं; DN कउसीसणहिं.

जिणमंदिर रेहाहिं जाहिं तुंग
कोसेयपडायउ धरि लुलंति
जा पंचवण्णमणिकिरणदित्त
चित्तलियहिं जा सोहइ धरेहिं
णवकुंकुमछडयहिं जा सहेइ
रनुप्पलाइं भूमिहिं गयाइं
जिणवासपुज्जमाहण्णेण

धत्ता— तहिं अरिविद्वारणु मथतरुवारणु धाडीवाहणु पहु हुयउ।

जो कलगुणजुराउ गुम्यणभत्ताउ विजासायरपारगउ ॥ ४ ॥

5

यं पुण्णपुंज णिम्मल अहंग ।
यं सेयसप्प णहिं सलवलंति ।
कुसुमज्जलि यं मयणेण धित्त ।
यं अमरविमाणहिं मणहरेहिं ।
समरंगणु मयणहो यं कहेइ ।
यं कहेइ धरंती फलसयाइ ।
यं वि काम्य जित्ता कामण ।

10

5

King Dhadiyahana.

जो धम्ममहारहधुरधरणु
जसु कित्तिएं धवलिउ भुवणयलु
गुणकिनणु सुरयणु जसु करइ
जसु सरसइ सोहइ मुहकमले
धणु देवएं पसरइ जासु करु
जसु आणाइं हरिणाइं आहयैं
संपुण्णवयणु जो सज्जाहां
जसु धम्मराएं रंजियउ मणु

धत्ता— मणु जलहि व गहिरउ मेह व धीरउ गयणु व पिहुलउ जसु ताउ ।

जसु परियणु भत्ताउ गुणअणुरत्ताउ सो जायउ जगे मंडणउ ॥ ५ ॥

5

10

काणीणदीणदुस्थियसरणु ।
जसु दाणइं पीणिउ जणु सयलु ।
भयभीयउ अरियणु संचरइ ।
लच्छी विवसइ सिरिवच्छयले ।
णउ पाणिवहेव्वइं धरइ सरु ।
परिभमइं ण महियलि खंजयैं ।
भूभंगुरभीसणु दुज्जणाहं ।
ण विलित्तउ दुरियैं पक्षु खणु ।

The king falls in love with a maiden of Kausambi.

एकाहिं द्विणे धाडीवाहणेण
जा सुंदरि पालिय मालिपण

कुसुमउरहो गमु किउ ताउ तेण ।
तहि दिल्ली तेण णराहिवेण ।

१ DJN कहवे.

5. १ S inserts ण after अरियण in second hand. २ DN° याई, ३ J अमराय°.
४ N मणि.

सा पेक्षित्वि मणहर कथमण
विरहग्नितावसंतत्सप्तण
भणु सद्यर एह कसु तणिय बाल
णरणाहहो तेण वि कहिय वत्त
कोक्काइवि मालिउ कुसुमदत्तु
तुह तणिय बाल किं होइ एह
विणडियउ सुणरबद्द कामण
को वि पुच्छिउ णरु तें राणण
णं कामविडविपरिफलियडाल । 5
मालियहो धीय एह लडहगत्त ।
संसप्तण पपुच्छिउ णिविडगच्चु ।
किं अणहो कासु वि कहि सणेह ।

घता— तें कहिउ णरिदहो महियलि चंदहो घरिणियं महो कुसुमत्ताईं ।
गंगाजलवाहे सुदु अगाहे पाविय एह मंजूसईं ॥ ६ ॥

10

7

The king discovers that his lady-love was a princess.

तम्भणेण मालिण लेवि पेइया व्यणेण माणवेहि कीयसेव जाणिया ण सामिसाल सा वि जोइया णिवेण तस्मि द्विदु हेमकंतु ताव तेण सुन्दराई एह बाल रायधूच	धम्भमारु पालिण दाविया णिवस्स तेण छुद्धिया वि पत्तु देव । कासु धीय एह बाल । णाणसायरं गण । अंगुलीउ णामवंतु । वाइयाईं अक्खराई । कामगेहु जा वि हृव ।
घता— कउसंवियरायहो पसरियलायहो वसुपालहो पउभायद् दुहिय । इय मैणिणवि राणं कथमणुराणं सा खणि परिणिय दुहमहिय ॥ ७ ॥	5 10

8

He marries her. Her dream foretells the birth of son.

ताम राएं मालियासु कायकंतिसंगण मंदिरं सुउच्छ्वेण	देवि दच्छु भच्छु तासु । तेण तीएं संजुण पावियं कथम्थण ।
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6. १ J ए. २ S कोक्काइउ. ३ SJ कुसुमदत्तए.

7. १ J एइया. २ J कउसंविए. ३ S मुणेवि.

तम्मि ताईं सुंदराईं
भामिणीए तासु ताएं
दिडु कुंभि सुप्पयंडु
उट्टियाए पतिथवासु
पिवखूं सामि हत्थि इडु

तोसप्पण कीलिराईं।
जामिणीसु सुत्तियाए।
णिज्ञरंतु उद्दसुंडु।
अकिखयं पि ताव तासु।
जामिणीहि पंतु दिडु।

घत्ता— तं वयणु सुणेविणु सउणु सुणेविणु राएं अकिखउ तैहि फलु।
तुह होसाई पंदणु बंगहो मंडणु जणमणरंजणु हणियखलु ॥ ८ ॥

5

10

9

She becomes pregnant.

पिण्णण संमाणिय अच्छह जाम
वियंभिय अंगे अउविवय छाय
पओहरतेयविडंवियसाह
शुलंतइं तेण थणाहं भुहाईं
खलो वि रेणहि विणामियसीसु
वलिक्तउ लज्जैं जुत्तु खणेण
सुपोष्टभरेण हुआ गई मंद
कुणंतउ अच्छह मायहि तुंगे
दिवायरचंदणियारियधामु

दिणेहि पसत्थहि हृथउ ताम।
कबोल समुज्जल पंडुर जाय।
उरम्मि ण छज्जह मोत्तियहाह।
सकज्जलवण्णइं ताईं कयाईं।
णिमच्छह होइ गुणीण गुणीसु।
पण्डुउ बालहो णाईं भएण।
समालसज्जिम पवड्हिय तंदै।
सुरेहइं गव्वहो सारइं अंगे।
सुछंदइं गंथिउ मोत्तियदामु।

घत्ता— सा पेक्षिविराणी जयहो पहाणी राएं किउ ता सोहलउ।
तहिं तेहइं अवसरे पयडइं वासरे हृयउ तहिं मणि दोहलउ ॥ ९ ॥

5

10

10

Her longing.

तं पीडिय माणिणि मयणलील
किउं पावउं चिंतिउ णियमणम्मि
सा पेक्षिविरुचिष्ठय णरवरेण

ण पयंपइ कीरइ का वि कील।
पडिखलइ महीयलि तक्खणम्मि।
विद्वाणिय किं तुहुं कारणेण।

8. १ J °इ. २ J पिविख. ३ ND ताहे.

9. १ S सुमाणिय. २ JDN रलेहि. ३ J लज्जैं. ४ J गयमंद. ५ J तुंद; D रुंद.

६ JND सुचिष्ठइं. ७ DN जायज.

<p>कि दुक्खइं सुंदरि तउ सरीरे ता दुक्खु वहंतीप णरवरासु तुह कहियइं णरवइ कि मण महो अतिथ णरेसर चित का वि घरिसंतइं जलहरे मंदमंदे</p>	<p>पडिवयणु ण जंपहि जेम धीरे' । पडिवयणु दिणु तोसियसुरासु । 5 पहु अंगुँ खण्डे सुक्के जेण । संपडइ ण मणबहं जा कया वि । णररूउ करेविणु णियगइदे ।</p>
<p>घर्ता— पहं सहुं बेडेवि णरेसर पुणुं परमेसर पट्टणु भममि सगोउरउ । इउ हियवइं वट्टइ जाइ ण विश्वट्टइ तो णिछ्छइं एवर्हिं मरउ ॥ १० ॥</p>	<p>10</p>

11

Arrangements to satisfy her longing.

<p>कि चितिउ सुंदरि इउ हिएण महं जाणिउ केण वि कारणेण पहं केत्तिउ सुंदरि गणिउ एहु ता माणिणि पभणइ गिंभयालि कर्हि अच्छइ जलहर सामिसाल ता रायं णियमणि कलिवि एउ सो आयउ तहो चिरणेहपण संछायउ णहयलु तेण जाव</p>	<p>विहसंतइं बोलिउ राणएण । उप्पणउ दुहु तुहं महो तणेण । मा खवहि अलीढइं णिययदेहु । दावाणललग्नाइं अइवमालि । संभवइ ण एहउ गुणविसाल । 5 संचितिउ भेहकुमारदेउ । परिणिम्मयमेहसरूपएण । जलकणहिं पवरिसिउ देउ ताव ।</p>
<p>घर्ता— पुणु रायं उत्ती महिल सुंचिती पेक्खहि जलहरु कसणतणु । लहु लेहि पसाहणु मयणहो साहणु संथवहि भडारिए णिययमणु ॥११॥</p>	<p>10</p>

12

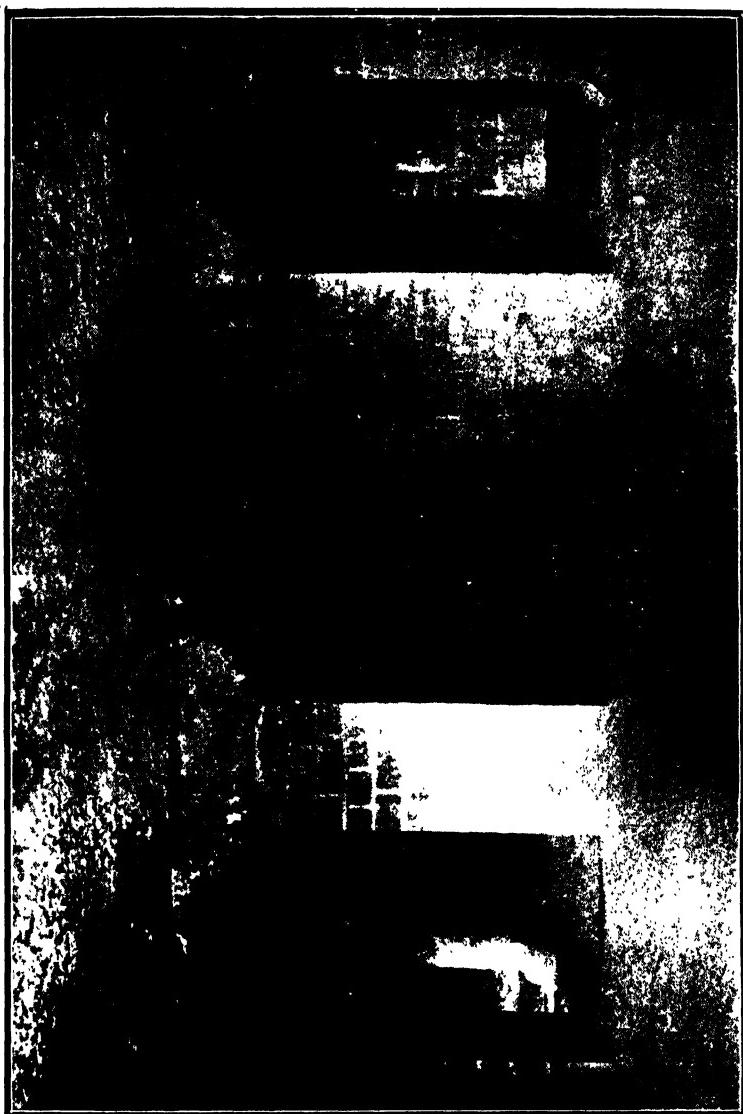
The restive elephant flies to kalinjar with the royal couple.

<p>जा णिवेण पोट्टिवंतु तूरयाइं वाइऊण मंडिऊण सज्जिऊण सा चडाविया णिवेण तम्मि भाइ सो णरिंदु</p>	<p>कुंजरो सुदित्तिवंतु । मंगलाइं गाइऊण । भामिणीहिं अधिपउण । खंधे तासु सुंदरेण । तीए जुचु ण सुरिंदु । 5</p>
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10. १ N अधीरि. २ N अंग. ३ DN सुक. ४ DN पुर.

11. १ DN रायए. २ DN सचिती.

12. १ S णिएण; J णएण.



४. प्रशान्त गुफा का सभामंडप.

The hall (Sabha mantapa) in cave No. 2.

The main supports have been newly erected as the old ones had collapsed.

An old pillar is also visible.

(Page 44, intro.)

चंदणेण मीसियाउ
मेहजालु मंडु मंडु
ताउ तेण संभरीउ
घटा—सो कुंजरु दुद्धउ चिति पहिड्डउ भगाउ जाइ कलिजरहो ।
ता जणवउ धाविउ कह व ण पाविउ बाहुडि गउ सो णियपुरहो ॥१२॥ 10

13

They escape but separately.

जाव कुंभि भगमाणु	काणणं पवज्जमाणु ।
राणियाए थीहियाए	ताव कंतु दुसु ताए ।
देव देव उत्तरेहु	मज्जु लग्नि मा मरेहु ।
तुम्हि होंति होइ रज्जु	तुम्हि होंति धम्मकज्जु ।
तुम्हि होंति सयल लोय	तुम्हि होंति जीवभोय ।
पट्टणासु राय जाहि	लेउ हत्यि मज्जु थाहि ।
राणणेण तं सुणेवि	रुक्षा लग्नि उल्लेवि ।
संसप्तण पट्टणम्मि	राउ पत्तु तक्षणम्मि ।
एत्थु ताव कुंजरेण	सा विणीय दुखरेण ।
घटा— सो कुंजरु जंतउ सरवरु पत्तउ पहिड्डउ तर्हि डोहंतु जलु ।	10
सा णरवइभामिणि ण सुरकामिणि ता जलि पडिय करेवि छेलु ॥ १३॥	

14

The miracle in the forest.

अहुक्कबु वहंती णियमणम्मि	सरु मुपवि महासइ गय वणम्मि ।
ता दिड्डु उववणु ढंसरुक्कबु	मथरहियउ णीरसु णोइं मुक्कबु ।
तर्हि रुक्षाहो तले वसिमइ जाम	णंदणवणु फुल्लिउ फलिउ ताम ।
ता दंतीपुरे केण वि विचित	भडमालिंह अगाइ कहिय वत्त ।
वणवाल णिसुणि महो तणिय वाय	वणे दीसइ अज्जु अउव्व छाय ।
पण्डिय चंपय वउल चूय	लयमंडध सयल वि हरिय दूय ।
अणणणहिं समयहिं फलहिं जे वि	फलभारइं तरुवर णमिय ते वि ।
भमरावलि परिमलगंधलुङ्ग	णं वणसिरि गायइ सर विसुद्ध ।

किं वम्महु आयउ तहिं वण्णमि तं सुंदरु भावइ महो मण्णमि ।
 आयणिवि तं वणवालु तिथु खणि गयउ वियामेउ मयणु जिथु । 10
 घत्ता— ता पेक्खिवि सो णरु तं वणु सुंदरु हरिसइं तरलिउ पक्कु खणु ।
 णउ अम्हां पुण्णाइं फलियउ धण्णाइं इउ हियइं वियणिउ तेण पुणु ॥१४॥

15

The forest-guard discovers her and takes her home.

वणवालु वणेण य परिभमेइ	वणरिद्धिहे कारणु सो णिएइ ।
ता परिमलमीसिउ पवणु आउ	वणरिद्धि कहइ णं णियसहाउ ।
मग्गेण य आयउ पवणु जेण	गउ रक्खवालु गंधेण तेण ।
तैं तस्तले दिट्ठी दिव्व बाल	णं वणसिरि सोहइ गुणवमाल ।
पुणु चितइ णउ सामण्ण एह	रुचेण अउव्वी दिव्वदेह ।
बुलाविय पुणु णिय सुअ भणेवि	उट्टाविय सा करथलु धरेवि ।
किं दुम्मण अच्छाहि पुत्ति एहि	लइ चलाहि जाहि महो तणए गेहे ।
तहो वयणु सुणेविणु सवणरम्मु	संचलिय कामिणि तासु हम्मु ।
वणवालहो घरि सा वसइ जाम	कुसुमत्तारं चितिउ हियइं ताम ।

घत्ता— एह णारि चिसिट्ठी तैं तहिं दिट्ठी किणरि किं विजाहरिय । 10
 णयणाण पियारी महिलहं सारी चंपयगोरी गुणभरिय ॥ १५ ॥

16

Her beauty makes Kusumadatta jealous of her.

तणुरुवरिद्धि एह अइविहाइ	णहरुबइं रविससि सरिय णाइं ।
सारउ सरीरु इच्छांतियाए	इह सारिउ जंघउ कयलियाए ।
करिराएं मणेवि करु ण चंगु	णं सेविउ भेवहि आहि तुंगु ।
सुरगिरिणा गणियउ कठिण एह	अणुसरिय णियंबहो ललियदेह ।
पिहुलत्तणु मणहरु सोणियाहि	घरु माणिणवि मयणे विहिउ ताहिं ।
मयरहररं गहिरिम णाहियाहे	णं धीय भणेविणु दिण आहें ।
तंहिं लिहियइं पीणुण्णयथणाइं	णं कुंभिहे कुंभइं णववणाइं ।

२ N एकखणु.

15. १ S वणे य.

16. १ J तह.

किं वण्णमि सरलिम भुवलयाहिं
दंतावलि सोहइ विष्कुरंति
णासहे उण्णइ असहंतएण
सियकसण नयण सोहंति तार
अद्कुडिली भउहावलि विहाइ
सोहामहघु भालयलु भाइ
अलिणीलेक्स सिररुह घुलंति

करपल्लवसोहासंजुआहिं ।
णं दाडिमवीयहं अणुहरंति ।
रत्तत्तणु धरियउ अहरण । 10
णं केयएं दलि गथ भमर तार ।
धणुलटु व मयणे धरिय णाइ ।
अद्दिदु व लगउ सहइ णाइ ।
मुहंदभयइ णं तम मिलंति ।

घन्ता- जइ आयहिं रुवंइ मयणसरुवंइ महो पिउ होहइ विमणमणु । 15
ता कलहु करेविणु मंइ मेहेविणु गिच्छउ माणइ एह पुणु ॥ १६ ॥

17

The birth of the hero at the cemetery.

ताव ताप रोसियाइं
सा घराउ मेल्लि राउ
दुक्खण जंतियाए
सुलभिण चोरचार
दारियाहं जीवयाहं लोहिण थिपिरं
लोलजीह भलुएहिं फाडियं मयोवरं
उड्हिराण रिगिराण पक्षिलक्खसंकुलं
वायण सीसभूयकेसभारलोलिरं
देहिदेहगंधएण माणुसेहिं जूरियं

दोखु देवि घहियाइं ।
तक्खणेण चहियाउ ।
भूयथाणु दिङ्गु ताए ।
तुंड खंड थिहुंधार ।
आमिसाण गिज्ञणहिं भूयणहिं णम्हिरं । 5
मंसरत्तफेकरंतरक्खसाण गोयरं ।
चिद्धिजालजीववगडज्ञामाणआउलं ।
यामि थामि बद्धियाहिं चिद्धियाहिं घोलिरं ।
कहिं मि थामे भगण खप्परोहिं पूरियं ।

घन्ता- देहहो अवसाणइं भीममसाणइं तर्हि तहे जायउ पुनु वरु । 10
कण्यामरवणउ लक्खणपुणउ जणमणणयणाणद्यरु ॥ १७ ॥

इय करकंडमहारायचरिए मुणिकण्यामरविरहण भववयणकण्णावयंसे पंचकलाणविहाण-
कप्पतहफलसंपत्ते करकंडजम्मोष्टिवणणो णाम पढमो परिच्छेउ समत्तो ।

॥ संधि ॥ १ ॥



17. १ JDN मुंड. २ DN read थिट्टयं in place of थिटु घार.

II

1

A Matanga attempts to take the child away.

उप्पण्णए बालए विमलदिणे मंगलहं अणेयहं तर्हि हुयहं ।

णं दिणयह उइयउ णिम्मलहं संजायहं पयडहं दिम्मुहहं ॥ १ ॥

तें जायएं तहे वीसरिउ दुक्खु
णं भेद्धणि भिन्दिवि महिहरिंदु
सो णंदणु जायउ जाव लेइ
कसणल्लवि लोयण रस जासु
उखाँयिउ तें सो णियकरेण
नहिं करयाले थकउ सोह देइ
णियणिलउ लपविणु जाइ जाम
अरे भग्ग मलीमस केत्यु पत्तु
ण वि एकहो दुक्खवहो पारु जाम

णं अडविहे जायउ कप्पहक्कु ।
णं जायउ णियकुलणहि छणिंदु ।
मायंगु ताम अग्गह णिएइ ।
सो आयउ तर्हि णंदणहो पासु ।
णं हेमकलसु कुंजरवरेण ।
णं फणिवाइमथहं मणि सहेइ ।
पुक्कार पमेल्लिय ताए ताम ।
किं लेवि जाहि महो तणउ पुचु ।
संपत्तउ गरुवउ दुक्खु ताम ।

घसा— मायंगहो रुवें खेयरहं कर जेडिवि पउमावइ भणिय ।

मा रोवहि वाहिणिए सुंदरिए आयण्णहि वस्त महो तणिय ॥ १ ॥

2

The Matanga explains. His parentage.

पत्थात्थि भरहि पव्वयपहाणु
पुव्वावरसायरलग्गमाणु
सुरकिणरखेयरसुरहं संगु
तर्हि वाहिणि सेढिहि णमरि अतिथ
विजुप्पह णामें जा पसिद्ध

विजयद्धु पसिद्धउ अप्पमाणु ।
णं तोलादंहु सुसोहमाणु ।
तारेण विणिमिउ जो अहंगु ।
जाहि जणहिं जार्हि णाणाहिं पंथि ।
वरगुणपरियाणिय जा समिद्ध ।

5

10

5

1. १ DN उशायउ. २ DJS ता.

जो विज्ञाणियरहि हुउ समिद्धु
तहो घरिणि सुविज्ञलया पहूय
तहि जायउ णंदणु गुणणिकेउ
अणुराणं रसिय सथलकाल
घत्ता— हउं ताएं समउ दक्षिणादिसिहे रममाणु गयणयले गउ ।
अंधेकलिंगहो अंतरिण विज्ञसेलु अगाइ ठियउ ॥ २ ॥

10

3

His insolence towards a sage.

चलंतु खलंतु सर्किकिणिरोलु
णहेण चि जंतउ तीएं समाणु
थिरड्हिउ पेक्खिवि तं अयमाणु
पलोइवि दिस्मुहुं थाउ खणेण
अहोमुहु होणवि जोवउं जाम
पवड्हियकिति जणाण पसंसि
पलंयियबाहु करि वव पयंडु
अकंपउ मेरु व सुद्धुं सुँयाणु
घत्ता— सो पेक्खिवि रुट्टु बहिणि हउं जर्हि अच्छह झाणपरिड्हियउ ।
असिलय करयलि करिवि पुणु सो कोहें हणणहुं उट्टियउ ॥ ३ ॥

5

10

4

The sage's curse.

महो अंतहो कीयउ कज्जणासु
तैं रुसिवि पुणु महो दिण्णु साउ
तैं सावैं विज्ञउ गउ खणेण
एहु मुणिवर णउ सामणु होइ
इय मणिवि चलणहि लग्गु तासु
हैंडु किंकरु तुहाहं देवदेव
इउ मणिवि किउ उवसग्गु तासु ।
णउ भग्गा लहेसहि विज्ञयाउ ।
मई चिंतिउ बहिणिए णियमणेण ।
तं होइ खणद्धे जं भणेइ ।
किं मुणिवर महो किउ विज्ञणासु ।
जम्मे यि ण छंडउं तुज्ज्ञ सेव ।

5

2. १ N corrects अंथ into अंग. २ SD अंतरेण.

3. १ D परिज्ञय. २ JS अपमाणु. ३ N दिम्पुहं. ४ बुहु. ५ D सयाण; J सयाण.

4. १ DJS ए. २ J किंकर हउं.

कोहाणलु सामहि सामिसाल
तैं वयणे उवसमु गउ मुणिदु
मा पसरउ तणुवणे सयलकाल ।
मंताण पहावै णं फर्णिदु ।
घत्ता— सो मुणिवर जाणिधि तैङ्गमणु कमकमल णवेचिणु पभणियउ ।
हे मुणिवर करणइं कहाहि महो कह होहेहिं विज्ञउ रमणियउ ॥ ४ ॥ 10

5

Modification of the curse.

तं सुणिवि मुणीसह परमणाणि	महो सम्मुहुं बोलइ दिव्ववाणि ।
हे खेयर चंपणराहिवासु	सिरिधाडीवाहणवंधुरासु ।
पोमावइ तहो भामिणि गणण	णेवेवी दुडुं हंरिवि तेण ।
पाँवेवी सा पुणु मालिण	दंतीएर णेवी तुरियण ।
तहो घरिणिए कलहु करेवि सा वि	णीसारिय अवेसइ इहावि ।
तहो णंदणु होसइ पवैरतेउ	पालेसहि सो तुहुं गुणणिकेउ ।
सो रज्जु लहेसइ पुरि विसालि	तुहं विज्ञउ होसौहिं तम्मि कालि ।
इउ मणिवि सेविउ मईं मसाणु	हउं पाँलिमि जा होहइ सयाणु ।
घत्ता— इउ मणिवि मईं तउ सुउ गहिउ मा रोवहि हियवउ संथवहि ।	
जो अज्ञिउ अण्णभवंतरइं ते दियह महासइ अणुहवहि ॥ ५ ॥	10

6

Padmavati allows him the guardianship of the child
and herself takes vows.

जं विज्ञाणाहै भणिउ वाए	तं चितिवि पोमावइए ताए ।
तहो अपिषउ णंदणु दुक्खिक्षयाए	पालेसहि बुद्धिए णिउणियाए ।
जं भणहि बहिणि तं करमि सब्बु	पालेसमि एहु सब्बंगभब्बु ।
सो खेयर एहउ तहो भणेवि	गउ णियधरु णंदणु तणउ लेवि ।
तं अपिषवि घरिणहे वयणु बुचु	लइ हेममालि एहु तुंज्जु पुचु ।

३ D रहुमणु. ४ J होसइ.

5. १ J करिवि. २ S omits, obviously by mistake, the following portion of this कडवक and the first two and a half lines of the next upto जं भणहि बहिणि तं करमि सब्बु. ३ D पउतेउ. ४ DN होहहिं. ५ D पालेसमि; N पालेसु. ६ DJ सइ.
6. १ S मुला.

सो लह्यउ ताइं तुरंतियाइं परिपालिउ पुन्तु भणंतियाइं ।
 ता दुक्खिक भणि पोमावयाएं समणियरहो णयरहो खणि गयाएं ।
 समणिरथा अज्जियकंतियाहे अच्छंतिएं जम लाइं ताव ताहे ।

घत्ता— तहिं देखिखवि मुणिवरु झीणतणु णामेण समाहिगुच्चु पवरु ।
 वउ लह्यउ ताएं तुरंतियएं तहो पासि मुणिवहो दुक्खहरु ॥ ६ ॥ 10

7

The child is named Karakanda. A miracle.

सा पुत्तहो णेहें दिणि जि दिणे गुडसक्करलडु व लेवि खणे ।
 संपाड़इ तहो खेयरहो घरि परिपालइ णंदणु वइरिअरि ।
 तहो पउरकंडु देखेवि करि करकंडु णामु किउ पयडु धरि ।
 सो वड्डइ दिणि दिणि कलणिहाणु णं रेहइ ससहरु फुरियभाणु ।
 तहिं अवसरि आया सुअसमुद्र जसहइ मुणिसर वीरभद्र । 5
 अझझीणा दुखरतवभरेण संधेण समउ चउविहवरेण ।
 के वि झाणसमग्रेल णाणवंत के वि जल्लमलेण विलितगत्त ।
 ते भीममसाणएं आय जाम तहिं एक्के दिट्ठुउ चोज्जु ताम ।

घत्ता— णरहो कवाँले समुट्टियउ णयणवयणे वंसहो विडउ ।
 ईउ कारणु पभणहि मुणिपवर जं पुच्छिउ तं सयलु वि घंडउ ॥ ७ ॥ 10

8

Sage Jasahadda explains the miracle. Karakanda acquires the lucky bamboos.

तं वयणु सुणिवि जसहहएण लहु मुणिहि पयासिउ तं पि तेण ।
 तिहिं वंसहिं एयहिं अद्वयंड होसहिं धयअंकुसछत्तदंड ।
 जसु हस्ये चेडेसहिं वंसलेस पावेसइ मेद्दणि सो असेस ।
 मुणिणाहहो पासि परिट्टिएण आयणिउ इउ सम्मदिएण । 5
 पुणु हियवए मंतेइ दिणवियाले मुणिवयणु ण चुक्कइ कहिं मि काले ।
 ता एक्कहिं दिणि ते वंस तेण खंडाविय तिणिण वि तुरियएण ।
 किंर जाइ लेवि सो णियधरासु करकंडु परायउ पासि तासु ।

7. १ SJ सम्मूल. २ SJ कवाल; DN कवाल. ३ J एउ. ४ S घडिउ.

8. १ N चिंतह.

उद्धालिय भद्रहो पासि तेण
तहो पुरउ तेउ असहंतएण
तुहुं जद्यहुं रज्जु लहेहि मित्त
घता— करकंडहं मणिउ तं सयलु जं भणियउ भद्रै मणहराइ ।
पुणु भद्रै भणिउ विसण्णएण ।
मइं मंति करेसहि ललियगत्त । 10
गउ वंस लप्पविणु णियधरहो पुणु अक्षिखउ तायहो कलसराइ ॥ ५ ॥

9

Karakanda is taught various arts and sciences.

करकंडहो उप्परि खेयरासु
पाढाविउ सो णीतिए जुयाइं
कंविविरद्यकव्वहं बहुरसाइं
मंताइं असेसाइं तंतयाइं
असिच्छकुंतद्युरियउ वराउ
मल्लाण जुझ्न तणुघट्टणाइं
फलफुलपत्तछेयंतराइं
पहु पडह मुरय वीणाइ वंसु
घता—जं किं पि पसिद्धउ भुवणयले खेयराइ जणाविउ सो सुरद ।
लोहेण विडंविउ सयलु जणु भणु किं किर चोज्जाइं णउ करइ ॥ ५ ॥ 10

अइपउरु पवड्डिउ णेहु तासु ।
वायरणतकणाडयसयाइं ।
बच्छायणगणियाइं णवरसाइं ।
वसियरण सुसोहाइं जंतयाइं ।
धणुवेयसत्तिदिद्वतोमराउ ।
उह्लणाइं बलणाइं लोह्णाइं ।
जाणाविउ सयलाइं सुह्यराइं ।
विज्ञाइं असेसाइं कलिउ एसु ।

10

The story of learned company.

हियएण गरुउ उवयारु वहइ
विज्ञाहिवेण सहुं संगु करहि
करकंडु भणइ किं ताएं तासु
ता कहइ खयरु सुणि सरलचित्त
वणिविण्य कलिय विज्ञाएं संत
धणु अज्ञिवि पुणु ते घरहो चलिय
तहिं विट्ठा ससुराइं दियवरासु
सम्माणिय ते वीसमहिं जाव
करकंडहो सो पुणु खयरु कहइ ।
घरे जाएवि सो णियमेण सरहि ।
उवयारु अतिथ विज्ञाहिवासु ।
कणउज्जणयरे तुइ अतिथ मित्त ।
गय चोडदेसे धणलोल संत ।
अद्ववहिहेद दियसासुरउ वैलिय ।
णिय तेण तुरिउ ते णियधरासु ।
वज्जंतउ डिडिमु आउ ताव । 5

9. १ N adds before this in the margin वसियरण सुसोहाइं जंतयाइं कणाडयाइ-भासासयाइं ।

10. १ S ताय. २ DN चलिय.

घन्ता— आयणिवि डिंडिमु खरविरसु परिपुच्छिउ सुसुरउ तेहिं खणे ।
कै कज्जे वज्जइ माम इहु असुहावउ कणणहं पयडु जणे ॥ १० ॥

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11

The story continues.

तैं कहिउ पत्थु णरणाहधूव छंडावइ को वि ण सा वराय णहपारि णयरि उव्वसि वसेइ विज्ञाहिउ णरु आयउ णिएइ तं सुणिवि वयणु पहसियमुहेहिं ता तक्खणे डिंडिमवाइएण णर दोणिण पराइय देव इथ्य ते भणहिं देव मणे धरहिं गव्वु	णिय मंडइं रक्खसें कामरूव । रक्खेण जित्त णरणियर राय । तहो भीएं को वि ण ऊससेइ । तैं कज्जे श्रिवि दिवि इहु भमेइ । सहंतउ डिंडिमु घरिउ तेहिं णरणाहहो कहिउ पराइएण । णं धम्मपुंज णिम्मल पस्तथ । जं भणह राउ तं करहुं सब्बु ।
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घन्ता— ता राएं जाइवि बे वि जण सम्माणिवि णिया णियघरहो ।

परिपेसिय तक्खणे तेण पुणु रक्खसहो पासि अदुङ्गरहो ॥ ११ ॥

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12

The story of learned company concluded.

गय विणिण वि ते रक्खसणिवासे तहिं थोरपओहर दिटु कणण पुणु दिटुउ रक्खसु कविलकेसु असहंतउ पभणह मंततेउ संसिद्धउ मणिणवि तेहिं रक्खु रक्खससमेय कणणाप जुच्चु जण भणहिं अज्जु हुय पत्थु संति ते दिक्षिवि राणउ हिटुचिच्चु	परिभमह ण कवणु वि जासु पासे । लायण्णतरंगिणि कणयवण । उच्चारइं मंतहो गलियदेसु । हउं किंकरु तुम्हहं पवणवेउ । गय कणण लेवि जाहिं णिउ समष्क्कु । आवंत दिटु लोणहिं बुच्चु । पवंविह आया जेत्थु मंति । अहपउरुं पहणउ तौहं विच्चु ।
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घन्ता— कणण भणेविणु णियवहिणि तेहिं समणिय णरवरहो ।

पुणु करिकरपीवरथोरमुये गय लीलएं ते णियपुरवरहो ॥ १२ ॥

10

३ J सुसरउ.

12. १ D J °वेसु. २ J पवह. ३ J ताहिं. ४ J °भुव.

13

The story of foolish company.

किउ विज्ञावंतहो संगु जेण	सुहसंपद लभ्य णरहो तेण ।
तें विज्ञावंतहो तणउ संगु	सयमेव करेब्बउ जह अहंगु ।
विज्ञाविहीणु मा करहि मिच्छु	विवरीउ करइ सो विहुरे चिच्छु ।
किं विज्ञापं हीणहो दिटु दोसु	सो खयरु कहइ तहो जणियतोसु ।
वाणारासिणयरहो मित्त वे वि	देसंतरु गय अण्णाण ते वि ।
धणु अज्जावि आवहिं वलिंवि जाव	ता अंतरि रक्खसु दिटु ताव ।
सो पेक्खिवि ते भयभीय णटु	पाविटु जेम तवचरणभटु ।
णउ मुणहिं किं पि हियवं अयाण	ते पाविय तेण पलायमाण ।
घसा— ता णिसियरैं सहुं जुज्ज्वेवि फुडु ते केण वि बद्धइं पंथियइं ।	
छंडाविय सहयर वे वि जण परउवयारैं संठियइं ॥ १३ ॥	10

14

The story of low company.

तह णिश्चैं सहुं संसगु धीर	इहु कह व ण किजाइ लडहवीर ।
णिश्चेण समउ जैं कियउ संगु	उप्पज्जइ तहो खेवेण भंगु ।
सुणु णीचकहाणी कहमि तुज्ज्ञु	इह णीइ सुलक्खण हियपं बुज्ज्ञु ।
को वि अत्थि सुदंसणु णाम वणिउ	सो णिश्चणरिदें लहु जि भणिउ ।
जइ अहरअलग्गी पढहि गाह	हउं देमि धरित्ती तुह अवाह ।
उटुउडअलग्गी गुणसणाह	ता वणिणा तुरिएं पढिय गाह ।
गाथा—अरितेयजलणजालासंजलिया धरणि काणणे सयले ।	
असिजलधारातोएं संसिता णिहणयं जाया ॥	

तें राएं तूसिंवि वणिवरासु	महि दिण्णी खेवैं सुंदरासु ।
ता एकहिं दिणि गुणसायरेण	संपीणिय दुथिय वणिवरेण ।
घसा— संसगु कियउ सहुं चेंडियइं कुडिलेण य वणिणा जाम तहिं ।	
ता जायउ गब्मु खणेण तहे संजाणिय मणोरह सयल जहिं ॥ १४ ॥	10

१४, १ S णीचएं. २ S णीचेण. ३ J सलक्खण. ४ J तहो.

The story of low company concluded.

ता तुरित ताएं सो वणिउ उक्तु ऐह रायहो बरहिणिमंसुएण ता गयउ तुरंतउ वणिपहाणु सो बरहिणु लिहक्किवि जीउ अवरु वणिवरहो तुरित आसीस देवि ता णयरिहि सिहि अलहंतएण सो सुणिवि ताएं चेडिएं णिवासु सो णरवरू रुद्धउ वणिवरासु	महो एकु वयणु तुहुं करि णिरहतु । मैहो दिजाइ जीवमि णिच्छाएण । तहो बरहिणि सम्मुहुं लङ्घु ठाणु । घरे जाइवि तैं तैहे दिणु पवरु । तं खङ्गु ताइं मोरउ भणेवि । देवावित डिंडिमु राणएण । सिहिवइयरु अक्षिखउ सयलु तासु । मारणहं समप्तित तलवरासु ।
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घत्ता—अणुहुंजिवि णिर्वहो संगफलु भयभीएं वणिणा तुरियएण । घरु जाइवि णिच्छाणराहिवहो मोरुल्लउ अप्तित तक्खणेण ॥ १५ ॥	10

The story of noble company.

पुणु उच्चकहाणी णिसुणि पुत्त परिकलिवि संगु णीचहो हिण वाणारसिणयरि मणोहिरासु संतोसु वहंतउ णियमणभिम जलरहियहिं अडविर्हिं सो पडिउ अमिणण विणिम्मिय सुहयराइं संतुद्धउ तहो वणिवरहो राउ उवयारु महंतउ जाणएण	संपज्जाइ संपह जैं विचित्त । उच्चेण समउ किउ संगु तेण । अरविंदु णराहिउ अतिथ णासु । पारद्धिहें गउ एक्कहिं दिणम्मि । तहिं तण्हएं भुक्खएं विणडिउ । तहो दिणाइं वणिणा फलहं ताइं । घरि जाइवि तहो दिणाउ पसाउ । वणि णिहियउ मंतिपयम्मि तेण ।
घत्ता—अणुरायं विणिण वि तहिं वसाहिं दिणयरतेयकलायर । गुणगणरयणहं सीलणिहि गहिरिमाइं णं सायर ॥ १६ ॥	5 10

The story of noble company continues.

ता एक्कहिं दिणि मंतीवरेण आहरणइं लेविणु दिहिकरासु	तहो रायहो णंदणु हरिवि तेण । गउ तुरित विलासिणिमंदिरासु ।
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15. १ J अह. २ J मह. ३ J तहि. ४ S णीचहो.

16. १ S अरिविंद.

गयमोल्लाइं जणणयणहं पियाइं
सेरयागमससहरआणीहे
मइं मारिउ णंदणु णरवर्ईहि
तं सुणिवि ताइं पभणिउ सणेहु
एत्ताहिं अलहंते सुउ णिवेण
जो रायहो णंदणु कहइ को वि
तहा—ता केण वि धिहैं तुरियएण णरणाहहो अगगइं भणिउ
उचलविश्वउ तुह सुउ देव मइं सो णवलेहं मंतिएं हणिउ ॥ १७ ॥

तहिं वणिणा ताहे समप्पियाइं ।
पुणु कहियउ तेण विलासिणीहे ।
इउ कहियउ सयलु वि थिरर्तैर्हिं । 5
मा कासु वि पयहु करेहि॒ एहु ।
देवाविउ डिडिमु णयरे तेण ।
सहुं दविणिइं मेदणि लहइ सो वि ।

18

The story of noble company concluded.

तं वयणु सुणेविणु सरलबाहु
तिर्हिं फलहिं मज्ज्वे एकहो फलासु
अवराह दोणिण अज्ज वि खमीसु
परियाणिवि मंतिइं रायणेहु
अहहोहि णरेसर परममिन्तु
वणिवयणु सुणेविणु णरवेण
गुरुआण संगु जो जणु वहेह
एह उच्चकहाणी कहिय तुज्जु
तहा—करकंडु जणाविउ खेयरहं हियवुद्धिएं सयलउ कलउ ।

संतुडुउ मंतिहे धरणिणाहु ।
णिरहरियउ रिणु मइं मइवरासु ।
खणि हुयउ पसण्णउ धरणिर्द्दु ।
णिवणंदणु अणिउ दिव्वेदहु ।
मइं देव तुहारउ कलिउ चिन्तु । 5
अइपउरु पसाउ पहण्णु तेण ।
हियइच्छिय संपह सो लहेह ।
गुणसारणि पुत्तय हियइं तुज्जु ।

इय णित्तिएं जो णरु ववहरइ सो भुंजइ णिच्छउ भूवलउ ॥ १८ ॥ 10

19

The king of Dantipur dies heirless. Selection of a successor by a divine method.

तं वयणु सुणेविणु खेयरासु
णियमंदिरु मेल्लिवि रम्ममाणु
रइ करइ तेल्लु लीलाए जाम
वियरंतवइरिविहावणासु
जणु आण ण लंघइ तणिय जासु

करकंडु ण मेल्लइ पासु तासु ।
करकंडु ण मेल्लइ तं मसाणु ।
दंतायुरि एकहिं दिवसि ताम ।
दुस्सीलेरायभयदावणासु ।
हुउ णयरि णरिदहो णासु तासु । 5

17. D सुरयागम. २ S आणाहें. ३ J थिरमईहि. ४ D करवि. ५ S J णवलइ.
19. १ J दुणील; S दुणीहि.

हा हा रउ उट्टिउ पुरवरमि ।
जाणु जंपइ को वि ण अस्थि कुमरु ।
ता मंतिमणहो परिकुरित मंतु ।
अइदुक्कलु पवधिउ जणवयमि ।
जो रज्जु करेसइ पत्त्यु पवह ।
अवलोयउ गयवह लडहंतु ।
घन्ना—तं पुजिवि मयगलु महवरइं परिपुण्णउ कुंभु समप्पियउ ।
जो रज्जु करेसइ तहो उचरि ढालेसहि एउ वियप्पियउ ॥ १९ ॥

10

20

Karakanda's luck.

पढत दिणसर साम सरेण
ससंख सडिडिम काहलतरु
घराउ विणिमाउ वारणु तुंगु
लुलावियसुंहु चलावियकणु
म पुण्णउ कुंभु करेण करंतु
पुरमि घेरण घराइ लहंतु
भमेविणु पट्टणु चच्चरवंतु
मसाणहो मज्जे अउव्वउ मारु
मुसोहणु कुंभु सिरेण णएण
मिलाविय देवणिकाय वरेण ।
पवज्जिउ मैदलु मेहणिपूरु ।
विलासिणिगेहहो णाइं भुयंगु ।
विलोलसुलोयणु उज्जलवण्णु ।
छर्णिदु व पववयसिंगु सरंतु ।
समुण्णइ तो वि समग वहंतु ।
गउ गउ वाहिरि दूरे भमंतु ।
गण्ण तुरंतएं दिट्ठु कुमारु ।
सिरमि विरेइउ तासु गण्ण ।

5

घन्ना—सो देविखवि लोयहिं सिरु धुँणिउ हा हा रउ गरुयउ घोसियउ ।
किं कीयउ एएं करिवरिणै मायंगहो कलसु णिवेसियउ ॥ २० ॥

10

21

Karakanda is made king of Dantipur.

इउ भणियि ते सामंत मंति
उहुमण अच्छाहिं जा मणमि
मुणिदिण्णसावै जउ णासियाउ
ता हरिसुकंठएं खेयरेण
मायंगहो सुउ णउ होइ पट्ठु
णउ अग्गाइ चल्हाहिं णउ णियंति ।
खेयरहो ताम तर्हि तक्षणमि ।
यिज्जाउ पराइउ तासु ताड ।
लोयहं परिअक्षिलउ सुंदरेण ।
णिबणंदणु पहउ दिव्वदेहु ।

6

20. J मंदछ. २ S धुणिवि, ३ S करिवरेण.

21. १ N मुणिदिणै.

मा संकहु वज्ज्वइ सरइ अग्नि	करु लायहु तुम्हां करिकरभिं ।
जा विज्ज लैखां णर संगरभिम	करकंडहो सौ देविणु करभिम ।
इउ करिवि खयहु विज्ञावलेण	णियभवणु गयउ पुण णहयलेण ।
घत्ता—जयघोसु पवाङ्कुउ गयणयले अमरेहिं सुमंगलु पूरियउ ।	
कण्यामरवण्णहिं माणवहिं करकंड रज्जे वश्सारियउ ॥ २१ ॥	10

इय करकंडमहारायचरिए मुणिकण्यामरविरहए भव्वयणकण्णावयंसे
पंचकलाणविहाणकप्तसफलसंपत्ते करकंडरजलंभो णाम
बीउ परिच्छेउ समत्तो ।

॥ संधि २ ॥

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१ N लहय देवेण रभिम. ३ S J सो.

III

1

Karakanda enters Dantipur with pomp and ceremony.

ध्रुवकं—पुणु मंतिहिं भणियेउ णवउ णिउ तुहुं गयवरखांधि समारुहहि ।
चलु चलु सुंदर लहु चलहि दंतीपुरि रजाहो भरु वहहि ॥ १ ॥

णिज्ञरक्षरंतमयगिल्लगंडे
क वि लीला मणहर अइवहेइ
संचलिउ सो सहुं णरवरेहिं
लीलाविलाससुहसामिणीहिं
कलयंठिरावकयहीलणेहिं
गुणपउररायतगयमणेहिं
परलोयकज्जे उज्जुवगर्हाहिं
अवरेहिं वि लोयहिं कलियमाणु

करकंडु चडिउ ता करिपयंडे ।
णं सुरवह अइरावहं सहेइ ।
विजिज्ञमाणु चलचामरेहिं ।
गाइज्ञमाणु वरकामिणीहिं ।
संथुव्वमाणु वंदीजणेहिं ।
सेधिज्ञमाणु णायरजाणेहिं ।
सलहिज्ञमाणु सज्जणमर्हाहिं ।
गउ सुंदर पुरवरे जणसमाणु ।

5

10

घस्ता— सो पुरवरणारिहिं गुणणिलउ पइसंतउ विडउ णयरे कहुं ।
णं दसरहणंदणुं तेयणिहि उज्ज्वहिं सुरणारीहिं जहुं ॥ १ ॥

2

The flutter amongst the damsels of the town at his entry.

तहिं पुरवरि खुहियउ रमणियाउ
क वि रहसइं तरलिय चलिय णारि
क वि धावह णवणियणेहलुङ्क
क वि कज्जलु बहलउ अहरे देइ
णिगंथविति क वि अणुसरेइ

झाणट्टियमुणिमणदमणियाउ ।
विहडफड संठिय का वि थोरि ।
परिहाणु ण गलियउ गणह मुद्द ।
णयणुलुएं लक्खारसु करेइ ।
विवरीउ छिभु क वि कडिहिं लेइ ।

5

1. १ S भणिउ. २ D J N भामिणीहिं. ३ S किह. ४ S जिह.

2. १ चारि. २ D बहुलउ.

क वि णेउह करयलि करइ बाल
गियणंदणु मणिणवि क वि बराय
क वि धावइ णवणिउ मणे धरंति
घस्ता— क वि माणमहली मयणभर करकंडहो समुहिय चालिय ।
थिरथोरपओहरि मैयणयण उत्तकणयछावि उज्जालिय ॥ २ ॥

10

3

He enters the decorated palace and is crowned king.

णवरज्जलंभरंजियहिएण
गयखंधे चडिणणय जंतएण
तैं दिङ्गु रायणिकेउ तुंगु
मुत्ताहलमालातोरणेहिं
किकिणिरणंतु धयवडवमालु
चामीयरमणिरयणेहिं घडिउ
तहिं पइसइ णवणिउ विमलबुद्धि
करहेमकुंभु मंगलु करंति
परिमंगलु किउ वरदीवपरहिं
सोवण्णकलसकयउच्छवम्भि
घस्ता— सो सयलगुणायहु सीलणिहि विणयभावसंजुत्तउ ।
सामंतंमंतिजणपरियरिउ पुरि अच्छइ रज्जु करंतउ ॥ ३ ॥

5

10

4

Karakanda sees a portrait and feels attracted.

तहिं तेण वि रज्जु करंतएण
आपसवसेण व जे धरिय
आसावसेण जो तहिं जि ठिउ
ता पक्षहिं दिणि करकंडएण
देसंतहु जो हिंडनु पक्षु
पुणु दिङ्गु तहो करे पहु विविच्छु
सो भणियउ करकंडइं णिवेण
आणाविय वंस तुरंतएण ।
धयअंकुसछत्तहं दंड किय ।
पुणु आणेवि दियवहु मंति किँउ ।
वरलीलएं णयरे भमंतएण ।
तहिं दिङ्गु सो जहु ललियगच्छु ।
जो मोहइ लोयहं तणउ चिच्छु ।
पहु अप्पहिं देक्खाहुं सहुं हिएण ।

5

३ J मिय.

3. १ D N पणए. २ N गुरयण; D गुणरयणमणसुद्धि. ३ N सामंति.
4. १ J ठिउ. २ J कियउ.

ता तेण समप्पित पतिथवासु
सो पंचवण्णु गुणगणसैहंतु
तहिं रूड सलक्षणु तेण दिङु
मुहकमलु सउण्हउ दीहसासु

घन्ता— करकंडइं जोइउ पडु पवरु थिउ हियवं पिभिउ पक्षु खणु ।
जणपुलयइं कहियउ तहो विरहु तें मउलिउं जवणिउ विमणमणु ॥ ४ ॥

5

He learns that the portrait was of the princess of Saurastra.

णिवहियउ मुणिउ पडुधरणरेण
इय मुणिवि तो वि पडिलविउ भाय
णउ छंडइ सो पडु उल्लसंतु
महो सहयर अक्लु पथत्तण
आयणिवि तें वयणाणुसारु
पत्थथिदेव सोरटु देसु
तहिं णयरु अत्थि गिरिणयरु णामु
तहिं राड अत्थि अरिसिरकयंतु

घन्ता—तेहे रुवकरंडी कलसरिय जा णयणपियारी णरवरहं ।
मयणावलि णामइं तेयणिहि सा द्वृई धीय मणोहरहं ॥ ५ ॥

10

वरु होहइ कण्णहे पहु भरेण ।
पडु अप्पहि अमहं जाहुं राय ।
पुणु भणइ णरेसरु णीससंतु ।
पडु लेवि भमहि कज्जेण केण ।
तहो रायहो कहियउ पडुवियाह ।
सुरलोउ विडंविउ जें असेसु ।
सुरखेयरणरणयणाहिरामु ।
अजवम्मु णोउ अजियंगिकंतु ।

5

6

She herself had become enamoured of him.

मयणावलि सा एकहिं दिणम्म
तहिं खेयर जणमणणयणइटु
गायंता गेयइं मणहराइ
गेयाइं मणोज्जइं सा सुणेवि
विहलंघल गयकल झीणदेह

गय सहियहिं सहुं णंदणवणम्मि ।
दोल्लहरि चडीणा ताइं दिटु ।
कागलियइं करकंडहो किराइं ।
धरणीयले णिवडिय तणु धुणेवि ।
कसणम्मि पक्षिख णं चंदलेह ।

5

३ S महंतु. ४ DJ जोयउ. ५ S हियए. ६ MSS. मउलिय.

5. १ D णामु. २ J तहिं.

6. १ S डोल्लहरि. २ S scores this out and substitutes तणाइ in its place in the margin in second hand.

धायाहयकोलि व कंपमाण
समसीलहिं जणमणदुहहरीहिं
विहलंघल कि हूई सहीए
मोहेण वि सहियहिं सरलियाए

णिय सहियहिं घरु सोएं समाण ।
परिपुच्छिय विणएं सहयरीहिं ।
अम्हहं कहि बहिणिएं वच्छलीए ।
विरहाणतु अकिलउ बालियाए ।

घसा— जो गीयउ गायउ खेयरहिं मइं सूखउ करकंडहो तणउ । 10
तो नेण वियंभिउ महो हियउ पुणु चउदिसु लायउ रणरणउ ॥ ६ ॥

7

Marriage—proposal.

मइं तुज्ज्ञ सहिए पायडिय वित्ति
विरहग्निजालपञ्चलियमाण
ता दुक्खु बहंतिए परवरासु
करकंडगेयआयण्णेण
आयण्णेवि बालहे तणिय वत्त
जयमूसण कुलगयणम्भि चंद्र
अरिदूसहमोडण भडसहाउ
पहु पेक्षिवि गच्छह मोहु जो वि

जह सक्हाहि ता महो करि परित्ति ।
मेहो णासहिं जाव णं सहिए पाण ।
संखेवें अकिलय वत्त तासु ।
मयणावलि पीडिय कामण ।
राएण लिहाविय हरिणणेत्त । 5
पहु अपियउ राएं महो णरिंद ।
हउं तुज्ज्ञ णयरे पहु लेवि आउ ।
घरु होइ णरेसर तैहे सो वि ।

घसा— मइं पहउ पिसुणिउ तुज्ज्ञ णिव पउ इत्तिउ तम्हा महो सरउ ।
सा कमलदलच्छी ससिवयण तउ करयलु करपल्लवे धरउ ॥ ७ ॥ 10

8

Madanavali is brought and is married to Karakanda.

तहो सुणिवि वयणु पडधरणरासु
तें सरिसा कुलणहससहरेण
दिवहस्मि पसाणणए कयसहाय
किय हहुसोह घरि तोरणाइं
णाणाविह वज्राइं वाइयाइं
भावहुइं णच्छाइं णच्छियाइं
उग्धाडिउ मुहवडु विहिं जणाहं

पडिवणिउ राएं सयलु तासु ।
संपेसिय णियणर णिववरेण ।
मयणावलि लेविणु ते वि आय ।
संबद्धइं तहो करकंकणाइं ।
गीयाइं रसालइं गाइयाइं । 5
गयतुरयहं थट्टहं खंचियाइं ।
णं मोहपडलु तगयमणाहं ।

7. J १ महु. २ J ण सहिय. ३ J ताहिं.

8. १ D करे,

घंयजलिभजलणभामरित सत्त
करु बौलहे अपितु णववरेण
भउ तारामेलउ णिविहु तेम
पहिलारउ भिलियउ मणु पसत्थु
सुविसुद्धादिनहिं रंजियमणाहं

देवाविय भट्टहिं पढिवि मंत ।
किय सवहणाहं दाहिणकोरेण ।
जस्मे वि ण विहड्ह नेहु जेम ।
किउ लोयचाह जणरंजणत्थु ।
सामंतहिं कियउ विवाहु ताहं ।

गत्ता— णरणाहहो हुयैउ विवाहु तहिं सुर खेर देक्खिवि उल्लसिय ।
णियभोगहो उचरि विरत्तमणु तहो तणिय रिद्धि मणि अहिलसिय ॥८॥

10

9

Karakanda's mother appears at the marriage.

Ambassy from the king of Campa.

तहिं अवसरि पोमावइ वि माय
सा दिट्ठी करकंडे णिवेण
णियपुन्तविवाहें हरिसियाएं
विह जीवहि णंदण पुहइणाह
वहसारिय विणएं सा णवेवि
सम्माणिय वयणहिं कोमलहिं
आसीस देवि सा गय तुरंति
ता पत्तहिं जणमणजणियरातु

णियणंदणु देक्खहुं तुरिय आय ।
पुणु पणमिय भावै णवणवेण ।
आसीस पदिणी तुरित ताएं ।
कालिंदी सुरसरि जाव वाह ।
दिणु अञ्जु सहलु पहउ भणेवि ।
परिहाविय वथहिं उञ्जहेहिं ।
करकंडकिति णं विष्फुरंति ।
करकंडपुरउ पडिहाहु आउ ।

5

गत्ता— करकमल णिवेसिवि सिरकमले पडिहाहु पयंपइ धुट्टसरु ।

चंपाहिवरायहो दूउ णिव सो अच्छहु सिहवारम्मि वरु ॥ ९ ॥

10

10

The king of Campa claims homage from Karakanda.

तं सुणिवि वयणु करकंडएण
लइ जाहि तुरित सो सुहड जेत्थु
तं रायहो वयणु सुणेवि तेण
सो देक्खिवि दूवउ राणएण
संसिङ्गी भेदणि सयल जासु

पडिहाहु पउत्तउ तुरियएण ।
चंपाहिवदूधउ आणि एत्थु ।
लहु आणिउ सो पडिहारएण ।
संमाणिउ दाणहं आसणेण ।
भणु कुसलु दूव चंपाहिवासु ।

5

२ J विय ३ J बालहिं. ४ SJ originally read हुहउ which is corrected
in S as हुअउ and in J as हुअउ.

9. १ JN त्रुट्टसरु or रुट्टसरु.

10. १ N संदिट्ठी.

दूधेण भणिउ तहो कुसलु राय
अणवरउ णरिदहिं विहियसेव
जह जलहं ण भिण्णउ सीयलच्छ

पइं जेहा अच्छहिं जसु सहायै ।
सो सुमरह तुमहं देवदेव ।
तह चंपणरिदहो तुहुं णिहन्नु ।

घता— लाइ पालहि णिव करकंड तुहुं चंपाहिवरायहो केर वर ।

होपविणु एकहिं बे वि जण अणुहंजहु तुम्हाँ भोय धर ॥ १० ॥

10

11

Karakanda proposes to decide the issue by an open battle.

विणु केरइं लब्धर णाहि मित्त
ण वि पालहि जइ पुणु सेव तासु
तं सुणिवि वयणु करकंडएण
आयंवणयण भालयले णीय
जाजाहि दूव तउ सामि जेत्थु
संखेवै कहि चंपाहिवासु
जह संगरि अतिथ भडावलेउ
इउ सुणिवि वयणु गउ दूउ तेत्थु

एह मेइणि भुजहुं हत्थमेत्त ।
तो ठाउ करहि अह कहिं मि णासु ।
तैं हियवणं कोहु धरतंण ।
ण चंददिवायर सेणि ढीय ।
तुहुं खणु वि एकु मा वसहि पत्थु ।
हउं आयउ तुरियउ तुङ्ग पासु ।
संगामु मज्जु ता तुरिउ देउ ।
सिरिधाडीवाहणु वसह जेत्थु ।

घता— तैं कहियउ दंतीपुरिणिवइं सो परं देव णै वि णवइ ।

संगामरंगि तुम्हेहिं सहुं अझुज्ज्ञह धीरउ इउ लवइ

5

10

12

Karakanda's march. The Ganges. Siege of Campa.

तं सुणिवि वयणु चंपाहिराउ
तावेच्चहिं दंतीपुरिणिवेण
णिण्णासियअरियंणजीवण
णहु छायउ खलियउ रवि वण
गंगापपसु संपत्तण
सा सोहाइ सियजल कुडिलवंति
दूराउ वहंती अझविहाइ

सण्णज्ञाइ ता किर बद्धराउ ।
कंपाविय मेइणि मंदरेण ।
उड्हाविय दह्दिसि रय रणेण
लहु दिण्णु पयाणउ कुञ्जण
गंगाणइ दिट्ठी जंतपण ।
ण सेयभुवंगहो महिल जंति ।
हिमवंतगिरिदहो कित्ति णाइ ।

5

१ J सहाइ.

11. २ S सगे. ३ J तुञ्जु. ३ DN ण णवि.

12. १ S सुणवि. २ S N अरिणर.

विर्हि कूलहिं लोयहिं एहंतपहिं
दञ्चकियउडुहिं करयलेहिं
हउ सुद्धिय पियमगेण जामि
णइ पेक्खिविं णिउ करकंडेणामु

आइषहो जलु परिवितपहिं ।
णइ भणइ णाइ एयहिं छलेहिं ।
मा रुसहि अम्हहो उवरि सामि ।
गउ जणणणयरु गुणगणियधामु ।

घन्ता— जैं संगरि सुरवरखेयरहं भउ जणियउ धणुहरमुअसरहिं ।
तैं वेदिउ पट्टणु चउदिसिहिं गथतुरयणरिंदहिं दुद्धरहिं ॥ १२ ॥

10

13

The king of Campa receives information.

तं वेदिउ जा राष्ण तेण
णरणाहहो कहिउ पेरेण केण
हे णरबद्द परबलवणहुआसे
उइंडसुंड गय गुलुगुलंत
संचलिय रहवर धंरहरंत
करवालकिरण रविकरहरंत
छुरिएहिं कौंत अइविष्फुरंत
सीहोवैमदुद्धरु अइपयंहु

ता आउलि पुरयणु हुउ खणेण ।
उवहद्दउ परबलु सयलु जेण ।
वंदीयणसज्जणपूरियासे ।
कुडिलाणण वरहय हिलिहिलंत ।
फारक्कहिं फुरियहिं फरहरंत ।
वंकुडिय कउत्तल थैरहरंत ।
पवणा इध वेण संचरंत ।
तुहें उवरि पराइउ वहरिदंहु ।

घन्ता— तं सुणिवि णरिंदहो मुहकमलु संजायउ रक्षुपलसरिसु ।
डसियाहरु भूमंगुरणयणु कोहाणलु वहिउ गउ हरिसु ॥ १३ ॥

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14

The Campa-king marches out with his forces.

ताव सो उड्डिओ धाइया किंकरा
वाउवेया हया सज्जिया कुंजरा
हक्क उक्कार हुंकार मेलंतया
के वि सम्माणु सामिस्स मण्णंतया
चावहत्या पसत्या रणे दुद्धरा
के वि कोषेण धावंति कप्पंतया

संगरे जे वि देवाण भीयंकरा ।
चक्कचिङ्कार संचलिया रहवरा ।
धाविया के वि कुंताइ गेणहंतया ।
पायपोमाण रायस्स जे भक्षया ।
धाविया ते णरा चारुचित्ता वरा ।
के वि उगिणणखगोहिं दिर्पंतया ।

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३ करकंडु णामु,

13. १ J °बु. २ SJ थरहरंत ३ SJ थलहरंत; N घरहरंत. ४ D सीहो इव. ५ DN तही.

के वि रोमचकंचेण संजुत्तया
के वि संगामभूमीरसे रत्तया

घत्ता— चंपाहिउ गिगउ पुरवरहो हरिकरिरहवरपरियरिउ ।

उद्धंडचंडपीवरकरहिं भणु केहिं ण 'केहिं ण अणुसरिउ ॥ १४ ॥

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15

Fight begins.

ता हयइं तूराइं	भुवणयलपूराइं ।
वज्जंति वज्जाइं	सज्जंति सेषणाइं ।
अणाए घडियाइं	परबलइं भिडियाइं ।
कुंताइं भज्जंति	कुंजरइं गज्जंति ।
रहसेण वगंति	करिदसणे लगंति ।
गत्ताइं तुद्धंति	मुंडाइं फुद्धंति ।
संडाइं धावंति	अरिथाणु पावंति ।
अंताइं गुप्यंति	रुहिरेण थिप्यंति ।
हद्धाइं मोडंति	गीवाइं तोडंति ।

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घत्ता— के वि भग्ना काथर जे वि णर के वि भिडिया के वि पुणु ।

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खगगुग्गामिय के वि भड मंडेविणु थक्का के वि रणु ॥ १५ ॥

16

Karakanda requisitions the Vidyā.

ता रोसें चंपाहिउ णरिउ	सो तुरिउ गयउ परबलणिवासु
ता कलयलु वहिउ विहिं बलाहं	करकंडे कोहाणलजुएण
ता तुरियइं चंपणराहिवासु	रहु छिणिउ विणहद्धउ खणेण

रहे चडिवि पधायउ णं सुरिन्दु ।	अभिडियउ करकंडहो णिवासु ।
वाणावलिछाइयणहयलाहं ।	अहरावइकरदीहरभुएण ।
सहसति पमेल्लिय सत्ति तासु ।	पुणु सारहि पाडिउ तुरिउ तेण ।

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14. १ SD के हैं.

15. १ J omits कुंजरइं गज्जंति. २ J कि वि.

16. १ S चंपाहिउ. २ N अभिडियउ.

ता खेवै चंपणराहिवेण
सर पेसिय जा चंपाहिवेण
धत्ता— करकंडएं पेच्छियि बलु चलिउ मणि रोसु महंतउ विष्कुरिउ ।
जा विज्ञ पश्चणी खेयरहं तहे पेसणु दिणउ तै तुरिउ ॥ १६ ॥

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17

The havoc wrought by the Vidya until overpowered
by Campa-king.

ताव तेण दुःखरेण	मुक्त विज्ञ मच्छरेण ।
ता खणेण विज्ञ धिं	धाविया तुरंत द्रिं
फे करंति हुं छरंति	वाउवेय संचरंति
रक्खसी व वावरंति	भासुरा वि खे मिलंति ।
कुंभिकुंभ णिहलंति	रैहवरेण रह दलंति
संगरम्मि जे वि दिं	दंसणेण ताहे णटु ।
के वि मुच्छमोहियाइं	के वि जोहे जोहियाइं ।
के वि घायखंडियाइं	के वि जीव छंडियाइं ।

5

धत्ता— ता कुवियाइं चंपणरेसरइं तुरिएण वि असिलय करे धरिय ।
जा विज्ञ गिलंती णरसयाइं बलसत्ति खणद्धे तहे हरिय ॥ १७ ॥

10

18

Karakanda takes up his bow in wrath.

गय विज्ञ तटीय	करकंडे दिट्टीय ।
रोसं वहंतेण	करे धणु हुं किउ तेण ।
तहो चप्पे गुणु दिणु	तं पेक्खिल जणु खिणु ।
ता गयणे गुणसेव	खोहं गया देव ।
टंकारसदेण	घोरें रउहेण ।

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17. १ NS दुः. २ JNS omit this foot and D gives it in the margin.
३ J जीय.

18. १ Folio No. 19 of J containing the portion of this कडवक beginning
with हु किउ तेण and कडवक 19, 20 and the first eight lines of 21 is
missing. २ SJ घोरेण.

धरणियलु तडयडिउ	तसे कुम्मु कडयडिउ ।
भुवणयलु खलभलिउ	गिरिपवरु ठलटलिउ ।
मयरहरु झलझलिउ	धरणिदु सलवलिउ ।
खगणाहु परिसरिउ	सुरराऊ थरहरिउ ।

घत्ता— सो सहु सुणेविणु धणुरुणहो रह भग्गा णट्टा गयपवर । 10
मउ गलियउ चंपणराहिवहो भयभीय ण चल्लहिं कहिं खयरै ॥ १५ ॥

19

Karakanda's mother appears on the scene.

सुरलोयहं छुडु हियवउ विभिण्णु	छुडु परबलु भयभीयउ णिसण्णु ।
संबद्धउ छुडु वैसोहथाणु	छुडु भग्गउ चंपणरिंदमाणु ।
छुडु बाउ खण्डे सज्जियाउ	छुडु सेयजले गुणु मज्जियाउ ।
करकंडे गुणे किउ बाणु पवरु	चंपोहिवेण ता मुक्कु अवरु ।
हुउ बाणु गिरत्थउ सो हु जाव	पोमावइ संगरे पत्त ताव । 5
सा दिन्दिय तेण णरेसरेण	पुणु पणीमिय दूरहो णयसिरेण ।
हे माए माए संगरे असज्जे	किं आइय तुहुं भडनियरमज्जे ।
सा भणइ पुत्त संवरहि बाउ	एहु धाढीवाहणु तुज्जह ताउ ।

घत्ता— कहि माए महासइ गुणणिलउ किमु ताउ महारउ णिउ हवइ ।
ता ताइं तुरंतइं तहो कहिउ सुणि पुत्त महाबल धरणिवइ ॥ १८ ॥ 10

20

Padmavati recalls the incidents connected with his birth.

चंपाउरिरायहो घरे रमणी	हउं हौंती जणवयमणदमणी ।
संजायउ जहयहुं गब्भे तुहुं	उप्पणउ तहयहुं दुक्खु महुं ।
हउं हरिवि णीय ता करिवराईं	दंतीपुरि बाहिरि दुङ्गराईं ।
तहिं जायउ भीममसाणि तुहुं	एहं पेक्खवि जायउ मज्जु सुहुं ।
करकंडु णरेसरु एकु खणु	तं सुणिवि वयणु थिउ विमणमणु । 5
णियपुत्तहो अकिञ्चवि चत्तभया	पुणु तुरियउ कंतहो पासे गया ।
सा दिन्दिय चंपणरेसरेण	गंगाणइ णं रयणायरेण ।

१. N तसु. ४ D धणुहरहो. ५ SJ खेयर in place of कहिं खयर.
19. १ N वहयइ णाणु. २ N पणविय लहु पहु णियसरेण.
20. १ N हुन्तिय. २ DJS °रहं.

जाणते एह पोमावइया
आह गँरुवड जो वयभू धोड
तो वि तेण सहावे सा णमिया ।
तें राणउ कंठहे थड करेइ ।

घर्ता— परिपुच्छियं चंपणराहिवहं कह छुट्टियं तुहं तहो गयवरहो । 10
ता कहियउ ताहं तुरंतियएं णिव गयएं पमुक्की तडे सरहो ॥ २० ॥

The battle field becomes a scene of family embraces.

तहो पासे मसाणएं महो सुयउ
परिपालिउ केण वि खेयराइं
दंतीपुरिराणउ ता मुयउ
सो जाणहि पवहिं तुह भिडिउ
मा मुज्हाहि छंडहि पहु गहु
तं वयणु सुणिवि चंपाहिवइ
हउं धण्णउ जसु एहउ सुयउ
परिछंडिवि धण्णहरु गलियसह

कुलमंडणु णंदणु सो हुयउ।
बउ लहयउ तहिं मंदं णिव भराइं।
तहिं णयरे णराहिउ सो कियउ।
तुहुं कोहपिसाएं परिणडिउ।
णिव णंदणु तेरउ पहु पहुं।
संतुदुउ तकखणे सो हियइं।
जो संगरे धीरउ दिढभुयउ।
करकंडेपासु गउ णिवपवरु।

धन्ता— पुणु जाईवि धाढीवाहणइँ आलिंगिउ पंदणु सो खणिण ।
जह संगरे जाईवि तेयणिहि पज्जण कुर्मरु दामोयरिण ॥ २१ ॥

Karakanda is crowned king of Campa and his father retires for penances.

करकंडै बुत्तउ पियजणणु
 मा गिणहि भेरउ देव छलु
 तं सुणिबि वयणु चंपाहिवै
 गउ लेविणु णयरहो सहुं पिवेहिं
 सा णयरी करकंडै सहेइ
 णर स्थणइ लेविणु साणुराय
 पइं सरिसउ जं मइ कियउ रणु।
 तं खमहि भडारा महो सयलु।
 उहसियउ तक्षणे सो हियै।
 पइसारिउ णाणाउच्छवेहिं।
 अमराउरि लज्जा तहो वहेइ।
 पिवमंदिरे वङ्घावणहुं आय।

ੴ N ਣਾਵਿਆ ॥ D J S ਗ਼ਰੂਧ ਜੋ ਵਧਮਾਹ ਧਰਦੁ।

21. ੧ N ਸਈ. ੨ N ਗਾਹੁ. ੩ N ਜਾਹੁ. ੪ N ਧਣੁ ਗੰਮੀਰਸ਼ੁ. ੫ N ਕਰਕੰਡ ਪਯਾਸਿਤ ਣਿਤ ਪਵਹੁ. ੬ N ਜਾਇ in place of ਕੁਮਰੁ.

ता दुखररायहं जो घरेहु	करकंडहो बद्रउ रायणहु ।
पुणु अप्पुणु राएं तक्षणेण	तणु मंडिउ तवसिरभूसणेण ।
कम्महुगंडिणिहुवणसारु	तउ चरिवि सुदुखरु काममारु ।
तणु छंडिवि खंडिवि हिययगंडि	सो लगउ सिववहुतणएं कंठि ।

१०

घत्ता— गउ धार्डीवाहणु सिवणिलउ कण्यामरवणउ गुणहं घह ।
 करकंडु करंतउ रज्जु पुरि सो अच्छइ माणिणिहिययहरु ॥ २२ ॥

इथ करकंडमहाराय चरिए मुणिकण्यामरविरहए भष्वयण-कण्णावयंसे पंचकलाणविहाण-
 कण्ठतहकलसंपत्ते करकंडचंपापुरिपदेसो नाम तहउ परिच्छेउ समतो ।

॥ संधि ॥ ३ ॥

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IV

1

Karakanda's resolve to subdue the kings of the South.

ध्रुवकं—करकंडइं साहिवि महि सयल परिपुच्छिउ मश्वरु विमलमइ।
भणु सम्मइ मश्वर को वि णह जो अज्ञु वि दुद्धउ ण वि णवइ॥

सो मश्वर पभणइ देवदेव
पेरि दिविडेदेसे णिव अत्थि धिटु
सिरिचोडि पंडि णामेण चेर
आयणिवि तं चंपाहिवेण
तैं जाइवि ते चोडाइराय
णिघमतिथउ दूवउ तेहिं सो वि
करकंडहो आइवि कहिउ तेण
तं सुणिवि वयणु करकंडु राउ
तो महियलपुत्तशंदियसुहासु
एह पैइज करिवि करकंडपण

घस्ता— चंपाहिउ चल्लिउ तहो उवरि गय चाडिवि विणिगाउ पुरवरहो।

चउरंगइं सेणणइं संजुयउ सो लीला धरइ सुरेसरहो॥ ? ॥

तुह महियलु सयलु वि करइ सेव।
ते णमहिं ण कासु वि हियइं दुटु।
णउ करहिं तुहारी देव केर। 5
संपोसिउ दूवउ तहो खणेण।
इउ भणिय णवहु करकंडपाय।
जिणु मेल्लिवि अण्णु ण णवहुं को वि।
णउ करहिं सेव तुह किं परेण।
जइ देमि ण तहो सिरि णिययपाउ। 10
महो अत्थि णिविसि परिगहासु।
लहु दिण्णु पयाणउ कुद्धएण।
गयणांगणि गय रय धूमधण।

गं सुहवडु किउ दिसिवारणाहं।
कंपंत पणट्टा खे सुरिंद।
तहो दक्षिणदिसिहं महावणास्मि।
खणे सीहपुलिंदहं दुयउ भंगु। 5

2

His march and camp at Terapur.

तहो जंतहो महि हयखुरहिं भिणण
पसरंतहिं तेहिं दिगाणणाहं
महि हल्लिय चल्लिय गिरिवरिंद
दक्षिणवहे गउ तेरापुरस्मि
आवासिउ तहिं बलु आउरंगु

I. 1 N पर. 2 S पयज.

संताडिय दूसय पञ्चवण्ण
गय करिवर लेविणु जलहो मेडु
लोलाविय धंय णिवणरवेरहिं
घन्ता— आवासित अच्छद जाँव तर्हि करकंडणराहिउ पउरबलु ।
पडिहारु पराइउ तहो पुरउ दूराउ णमंतउ हरियमलु ॥ २ ॥

10

3

Siva, the king of Terapur, visits Karakanda.

णिउ अत्थि देव तेरापुरम्मि
सो तुम्हां पेक्खहुं एत्थु आउ
करकंडे वयणु सुणेवि तासु
पईसारु खण्डे तासु देहि
पडिहारे सो णिउ आणिओ वि
पुणु तेण पपुच्छिउ करिवि वाल
तै भणिउ णरेसर कुसलु मज्जु
तहो वयणे करकंडहो णिवासु
अइपउरु पइण्णउ पुणु पसाऊ
घन्ता— पुणु पुच्छिउ सिउ करकंडण्ण महो भाइय अक्खु पयत्तण्ण
जं दिट्ठुउ किं पि मणोहरउ अच्छरिउ वणम्मि भमंतण्ण ॥ ३ ॥

5

10

4

Karakanda, guided by Siva, explores the locality.

तं वयणु सुणिवि तेराहिवेण
ऐत्थयत्थि देव पच्छिमदिसाहिं
तर्हि अत्थि लयणु णयणावहारि
तहो लयणहो उप्परि गिरिवरम्मि
गुरु वामिउ अच्छद सोहमाणु
करकंडहो अभिखउ पुणु सिवेण ।
अइणियडउ पव्वउ रम्मु ताहिं ।
थम्हाण सहासहिं जं पि धारि ।
चूडामणि णं मउडहो सिरम्मि ।
केणावि ण कलियउ जासु माणु ।

5

2. १ DJN गय. २ J जाम. ३ N पवर० ४ J परायउ.

3. १ D पयसारु.

4. १ SJ वि.तेण. २ SN अत्थत्थि.

जलु पउमइ लेविणु तहिं पवण्णु तं पुञ्जइ करिबरु सेयथण्णु ।
 एम अच्छइ सो करि बहुअकाल एउ कहियउ मइ तुहं सामिसाल ।
 आयणिणिवि तं करकंडु राउ गउ पव्वयसमुहुं सिवसहाउ ।
 घत्ता— महिमहिलहे थणु व मणोहरउ कीलाधरु देवहं जो भरेण ।
 करकंडइं सो गिरि दिटु खणे कइलासु णाइं भरहेसरेण ॥ ४ ॥ 10

5

Discovery of an old cave-temple.

करिकुंभ वियारिवि जहिं भमंति	मुत्ताहल चरणहिं हरि मुअंति ।
हंजंति सीह कत्थइं सहंति	जहिं मयजलु मयगल णउ बहंति ।
सारंग णिरंतरु जहिं चरंति	साहामय कत्थइं बु करंति ।
परिभमहिं कहिं मि दाढाकगल	हरिसमुह दितहो छुक्क कोल ।
थोबंतरि तहिं सो चडइ जाम	करकंडइं दिटुउ लयणु ताम ।
णं हरिणा अमरविमाणु दिटु	करकंडु णराहिउ तहिं पइटु ।
सो धण्णु सलक्षणु हरियदंभु	जै लयणु कराविउ सहस्रखमु ।
पुणु दिटुउ तें जिणु वीयराउ	संथुणणहिं लगउ साणुराउ ।

घत्ता— जय चउगइणासण मलहरण जय माणिरिदहो दलणपवि ।
 महो देव णिरंजण तुहुं सरणु अणाणातिमिरपरिहरणरवि ॥ ५ ॥ 10

6

An elephant is found worshipping an ant-hill.

जिणेसरु बंदिवि पतिथव बे वि	गिरिदहो उप्परि सिंघ चडेवि ।
णिहालिय तेरहिं दिसाहं मुहाइं	मणमिम णिवाहं जाइं सुहाइं ।
णिहालिय अच्छहिं जाव वणमिम	सुधारणु पत्तउ ताव खणमिम ।
सरोवरे पोमइ लेवि करिंदु	समायउ पव्वउ णाइं समुहु ।
झालाझल कणरएण सरंतु	केवोलचुणेण मणेण झरंतु ।
सुपिंगललोयण दंतहिं संसु	चडावियचावसमुण्णयवंसु ।
दुरेहकुलाइं सुदूरे करंतु	दिसामुह सुंडजलेण भरंतु ।
करेण सरोयसयाइं हरंतु	सुमोत्तियदाम सिरेण धरंतु ।

6. १ J omits this and the following three feet.

घन्ता— तै करिणा लेविणु पंकयहं करु भरेवि जलेण तुरंतपण ।
परिश्विक्षण देविणु सिंचियउ तै पूजिउ वामिउ भवियण ॥ ६ ॥ 10

7

Karakanda sees the lake and examines the ant-hill.

गउ वामिउ पूजिवि करि सुराउ	ता गथउ सरहो करकंडु राउ ।
आवंतहो तहो अइविहि जाणतु	खगरावहं आवहु णं भणांतु ।
जलकुभिकुभकुंभइं धरंतु	तणहाउरजीवहं नुहु करंतु ।
उहंडणलिणिउण्णह वहंतु	उच्छलियमीणहिं मणु कहंतु ।
डिङ्गीरपिंडरयणहिं हसंतु	अइणिमलपउरगुणेहिं जंतु ।
पच्छण्णउ वियसियपंकणहिं	णञ्चंतउ विविहविहंगणहिं ।
गायंतउ भमरावलिरवेण	धावंतउ पवणाहयजंलेण ।
णं सुयणु सुहावउ णयणाइङ्गु	जलभरिउ सरोवरु तेर्हि दिङ्गु ।

घन्ता— जलु लेविणु दोहिं वि णिववरहिं पथ धोइवि मुहुं पक्खालियउ ।

जं पुजिउ करिणा पंकर्यहिं तं वामिउ तेर्हि णिहालियउ ॥ ७ ॥ 10

8

The ant-hill is excavated.

करकंडे चिंतिउ मणि मणोङ्गु	पउ वामिउ णिच्छउ वंदणिङ्गु ।
इह अच्छइ को वि महंतु देउ	परिपूजिवि करि गउ तै सुवेउ ।
जै घामिउ पुज्जइ करि पसण्णु	तै धम्मे हुउ णं सेयवण्णु ।
मणि चिंतिवि इउ सो साणुराउ	उववासइं थिउ करकंडराउ ।
अेण्णहिं दिणि वामिउ तं पि तेण	खाँणाविउ करकंडे खणेण ।
तं समथलु तेर्हि खणेण कीउ	णं पावपडलु णिणासु णीउ ।
थोवंतरु खणियैउ पुणु वि जाव	मणिकिरणादिति णीसरिय ताव ।

घन्ता— ता मिलिय णहंगणे अइबहल चउदिसिहिं भमेविणु णिमलिय ।
करकंडहो णावइ किसि वर अमराहिउ देक्खहुं संचलिय ॥ ८ ॥

8. १ N adds before this in the margin जं अच्छइ वामिए किं पि वत्थु तं पेक्खउं जइ
ता महुं पसत्थु. २ S खणियैउ. ३ SJ खणियैउ.

Discovery of a Jina image.

ते रहस्ये तरलिय खण्हि जाव
मणिरथणविणभिमउ फणकडल्यु
दुंदुहि भार्मंडलु अमर बे वि
सिंहासणु वहुरथण्हि जडीउ
तं पयडउ किउ बाहिरे विहाइ
ता अमरहि दुंदुहि णहे हईय
अइगिम्मल दिम्मुह सयल जाय
गुणरथणणिहाणहो परिथवासु

जिणबिनु विणिगउ तेथ्यु ताव ।
छत्ताइमाणु तहो सहइ सप्पु ।
सुहु जण्हि सवणणयणाण ते वि ।
सुरराएं णं अप्पणु घडीउ ।
महि भिदिवि धम्महो पिंड णाई ।
घणकुसुमविठ्ठि गयणहो पडीय ।
संभूया परिमलसहिय वाय ।
संपुण्ण मणोरह सयल तासु ।

घस्ता— अणुराएं तहो कंटद्यतणु पफुल्हिउ तोसे मुहकमलु ।

जलु लेवि सरोवरि जिणु एहविउ वहुकमलहि पुज्जिउ विगथमलु ॥९॥

5

10

Karakanda's hymn to the Jina.

वरभस्तिभारसण्णयसिरेण
जय सुरतिरीडमणिलिहियपाय
जय कम्मविडविर्छिंदणकुठार
जय पावतिमिरफेडणदिणेस
जय रायेभुवंगमदमणमंत
जय केवलकिरणकुरंत संत
जय जय सिरिवहुकण्णावतंस
जय णिञ्च पिरंजण कलविहाण

पारंभिय पुणु थुइ णिववरेण ।
जय भुवणणयरपालणसुराय ।
जय चउगाइसायरपरमतार ।
जय णिज्जियमयभडणिरवसेस ।
जय मर्यणइक्कुपीलणसुजंत ।
जय रंभियकम्मासववहंत ।
जय भवियणमणसररायहंस ।
जय सिवगाइमहिलहे वयणे लीण ।

घस्ता— जय जय देव जिणिद पहु पइं शायइं अणुविणु णियमणिणे ।

तर्वं दंसणे णयणइं अज्जु पुणु संजायइं पिङ्ढइं महो खणिणे ॥१०॥

5

10

The Jina image is carried into the cave.

उष्ट्रायिउ सो जिणु णिववरेण
विहिं करहिं धरिउ सिरउवरि भाइ

करलासु णाई लंकेस्तरेण ।
गोवङ्गणु हरिणा कलिउ णाई ।

9. १ JN अप्पुण. २ SD किय.

10. १ N काम. २ DN माण. ३ S मणेण. ४ N तउ. ५ S खणेण.

11. १ JDN उचायउ. २ N लंकेस्तरेण.

तर्हि अवसरे देवहिं कुसुमविठ्ठि
अमररहिं मि केहिं मि धरिउ छन्तु
परिचालिय केहिं मि चमर तार
के वि तंडउ णच्छहिं साणुराय
जिह अमरहिं एहाइवि मंदराउ
एयौं विहिएं तह गुणिकेउ

धत्ता— जिणु लयणे णिवेसिउ तै णिवर्ण परिपुळियि अखिथि चंदणिँ॥
अबलोइय पढमी पुणु पडिम अणुराउ वहंतै णियमणिँ॥ ११ ॥

5

परिमेलिय तहो मणे भइय तुट्ठि ।
धुसिणेण वि चश्चिउ किहिं मि गन्तु ।
दुंदहि अप्फालिय केहिं फार ।
दूराउ णमहिं के वि जिणहो पाय ।
घर णियउ जिणेसरु मंदराउ ।
करकंडे णीयउ लयणु देउ ।

10

12

Karakanda discovers a knot on the lion-seat of the first
image and an sculptor explains to him its purpose.

ता तक्खणे तहो जिणे गइय दिठ्ठि
नं फलिहसिलहे हरिमणि विहाइ
सा पेक्खिवि मणे चितेइ राउ
जो सवयलकम्परिकरणकारि
भो परममित्त अक्खहि पसत्यु
परिपुच्छिउ बोल्हिवि अहपियाइ
तं णिसुणियि पभणइ यावहारि
जं पुच्छिउ देव मणोहिराउ

धत्ता— जिणपडिम घडिय जइयहुं णियइ जलवाहिणि सिर तइयहो खण्णेण ।
माइं णिसुअउ दिट्ठु परंपरएं एह धरिय गंठि तै कारणेण ॥ १२ ॥

10

हरिबीढहो उप्परि दिट्ठु' गंठि ।
उहुरायहो लगाउ हरिणु णाइ ।
गंठीएं हयउ जिणविवराउ ।
कोकाविउ सो तै सुत्थारि ।
तुहुं जाणहि सघलु वि कम्पसत्यु ।
जिणपडिमहे दीसइ गंठि काइ ।
पडिमागयैरुवअणेयकारि ।
तं अक्खमि तुम्हहं दुहविराउ ।

5

13

Karakanda desires to see the water-spring blocked by the knot.

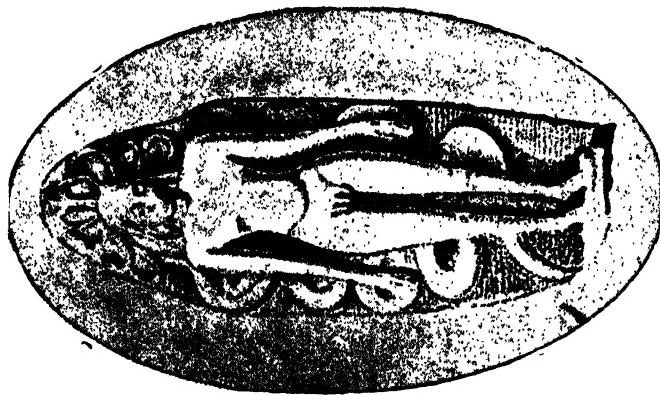
ता भणइ णरेसरु परमामित्त
तं सुणियि भणइ भो ललियदेह
बहुरोय करइ जणवएं पसत्थ
बहुदुक्खपरंपरभरिएं आएं
ता राएं भणियउ तं सुणेवि

किम दीसइ जलवाहिणि विचित्त ।
णीसरइ कह व जइ देव एह ।
जे सलिलु पियहिं ते चिह असत्थ ।
इउ मणेवि किं पयहाइ आएं ।
जलु धरमि मित्त लयणु वि चिणेवि ।

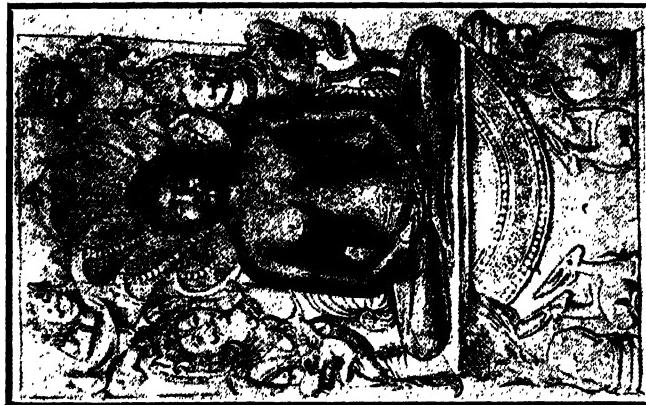
5

३ S एयइ. ४ DN णियेण. ५ S चंदणेण. ६ S 'मणेण.

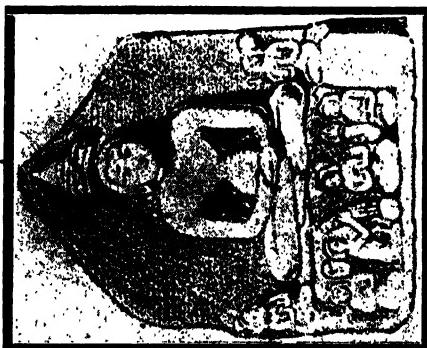
12. १ DN दीह. २ DN °गइ°.



७. प्रधान गुफा में एक खड़गावत जिनमूर्ति
The standing figure of Pārvanātha
carved on a loose block of
stone in cave No. 2.
(P. 44, intro.)



८. प्रधान गुफा के मूलायक
The principal image of Pārvanātha
in cave No. 2.
(P. 45, intro.)



९. प्रधान गुफा की एक जिनमूर्ति
The seated Jina carved on
a slab in cave No. 2.
(P. 44, intro.)

कोऊहलु एउ दक्खालि तो वि
जाइ एह गंठि फेडेहुं देव
तं वयणु तुरंते णिववरेण

पुणु सुक्षधारि पभणइ सुणेवि ।
णीसरहुं तुरित जलभरिते केव ।
दहुरउ करावित तक्खणेण ।

घसा— तं लयणु चिणिवि णिउणउ करिवि सणरालहिं बहुविहृपत्थरहिं ।
सो गाणउ सिलवह दो वि जण जिणपाडिमहे सम्मुहुं संचरहिं ॥१३॥ 10

14

The knot is scraped and water gushes forth.

जा राएं असुद्दाई गणिया
गुरुधायवहणों णिगगय फुर्लिंग
तंहे गंठिहे वयणहो वहलफार
पढमउ भुंभुकइ णिगगमेह
णिगांती वाहिरि सा विहाइ
परिसहइ सा वि भूमिहिं मिलंति
पसरंतिएं ताएं खणेण भव्य
ण अमियकुंडु बहुरसजलेण

सिलवहणा टंकिएं सा हणिया ।
णं कोहवसइं अहिजलणर्लिंग ।
ता णिगगय तक्खाणि सलिलधार ।
णं मेहणि भीएं उच्चमेह ।
महि भिंदिवि फणिवहरिणि जाई । 5
गंगाणइ णं खलखल खलंति
तं भरियउ लयणु जलेण सब्बु ।
णं धम्मसारु थिउ जलछुलेण

घसा— अह पयाडिउ गिरिणा णियथमणु हउं पत्थउ सज्जणु हियथहरु ।
णं तुहुं तासु णराहिवहो संखेवें द्रिणउ अमियधरू ॥ १४ ॥ 10

15

Karakanda's repentance.

तं पेक्खिविते मणे भयभरीय
दहुरहो उवरि सो गयउ राउ
णं कुलिसणिहाएं महिहरिंदु
णं मयगलु केसरिणहविभिणु
पुणु कंपइ ढोलइ सलवलेइ
सिरकमलु धुणाइ दीहरु कणेइ

तम्हाउ दुहेण विणीसरीय ।
वित्ताविवणु थिउ मंद्राउ ।
णं भग्मए बले थिउ सुंखरिंदु ।
थिउ णरवह तर्हि दुक्खेण खिणु ।
अणवरउ दुहेण सुकर मलेइ । 5
घग्घरसरेण पुणु पुणु भणेइ ।

13. १ SJ जलभरिय.

14. १ J असुहा. २ DN तहे वयणहो बहलइ देव फार. ३ J अमियतरु.

15. १ DN णरवरिंदु.

हा किं किउ मई दुड़े खलेण
हा कम्मै केण गलतिथयउ

घटा— जो अमरणिकायहि वंदियउ पुजामहिम धम्महं णिलउ ।

सो हा हा पावे देउ मई काहि आणिवि मुकुउ जगतिलउ ॥१५॥

10

हा दुरिउ लहेसमि एह फलेण ।
कह वयणे णिवेसिवि णिउ थिथउ ।

16

A Sura appears and consoles the king.

णिवो सोयभिण्णो
सुरो को वि धण्णो
गुणाणं णिवासो
विरायं हणंतो
तिरीडेण जुत्तो
महाविचिवंतो
सुरुचं धरंतो
धरापविसारो
णणं णमंतो
सुसंपुणगसो
णिवेणावि दिड्डो
णिवाणंदयारी

थिओ जा विसण्णो ।
णहाओ पवण्णो ।
तुषाणं विणासो ।
सरायं जणंतो ।
जिणे द्रिणविक्षो ।
णहेणं भमंतो ।
गिरिंदं सरंतो ।
भुजंगो कुमारो ।
विसुद्धं चवंतो ।
तहि ताव पत्तो ।
मणेणं पहिड्डो ।
जणाणंदयारी ।

5

10

घटा— सो भणइ णराहिव दुहु मुथहि मा सोयहि छंडहि एहु गहु ।
जं चिंतिउ णियमणे किं पि मई पहं कीयउ तं पुणु करिवि घहु ॥१६॥

17

The Sura congratulates the king for what he had done.

भो जरवह दहुं चिरु वसडं पत्त्यु
जह रसमि पाडमि गहगणो वि
मुस्मूरमि भूधर विष्णुरंत
संवरह ण महो भीयं सुरो वि
पैर अच्छुउ पडिमहे रक्खवालु

जलवाहिणि एह धरणहि समत्यु ।
धरणीयले तोडमि फणिकणो वि ।
पडिखलमि देव संगरे सरंत ।
किं अवह विरुद्धउ पुणु णरो वि ।
मारियउ हवेसह दुसमु कालु ।

5

17 । N वि कुद्दुर. २ N अर आथिउ.

चिरकाले कलियउ सरलचित्त
महं रक्षय पत्तिउ कालु भद्र
लह सुन्दरै सुन्दर कियउ एउ

पेच्छंतहं तुहुं आयडे सि मित्त ।
थिय णिक्खय सट्टिसहास अह ।
जललयणि णिवेसिउ परमदेउ ।

घसा— जिणु आणिवि धरियउ रयणमउ कण्यामरलयणे समुज्जलप ।
पदं कीयउ णिव हउं मोक्कलउ सदं हिडमि लीलपं माहिवलप ॥१७॥ 10

इय करकंडमहाराय चारिए मुणिकणगामरविरहए भव्ययण-कण्णावयंसे पंचकद्वाणविद्वाण-
कप्पतहफलसंपत्ते करकंडणिणपदिमार्दयणो णाम चउत्थो परिच्छेउ समर्तो ।

॥ संधि ॥ ४ ॥

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Who built the ancient cave.

ध्रुवकं—करकंडे पुच्छित सो अमरु भणु केण करावित इहु लयणु ।
वररयण विणिमिय कै पट्ठिम रंजियउ जाएं महो तणउ मणु ॥

तं सुणेवि वाउवेऽ	ता फणीकुमारु पड़	
पुच्छियं पि जं णिवेण	तं कहेह तक्खणेण ।	
एत्यु जंबुदीवयस्मि	भारहस्मि खेत्तयस्मि ।	5
तत्थ अतिथ सोहमाणु	विज्ञयद्वु अप्पमाणु ।	
खेयरेहिं रसममाणु	कुंजरेहिं गज्जमाणु ।	
तासु तुंग बे वि अग्ग	सायरस्स जाइ लग्ग ।	
चक्कलनु जोयणाइं	पंचवीसदूणियाइं ।	
तुंगण धंचवीस	जोयणाइं अतिथ तस्स ।	10

घस्ता— जोयणदसहिं मि उप्परिण अतिथ सेणि दाहिणिय वर ।
विज्ञाणाहहिं परियरिय अहिलसहिं जा वि देक्खिविधि सुर ॥ १ ॥

Nila and Mahanila came from Vijayardha, settled at Terapur
and became devotees of Jina.

तर्हि अतिथ णयरु खेयरवमालु	णामै रहणेउरु चक्कवालु ।	
तर्हि खेयर भायर अतिथ बे वि	णामेण णीलमहणील ते वि ।	
ते अच्छहिं रज्जु करंत जाव	पट्ठिपेल्लिय दोणिण वि अरिहिं ताव ।	
उहालिउ ताहं वि विज्ञायाउ	णिझाडिवि घल्लिय पट्टणाउ ।	
सिरिपासजिंगिदहो तणइं काले	सुरखेयरकिणररववमाले ।	5

अैदुम्मण दुक्कु वहंति भाय
तर्हि थाइवि कीयउ रज्जु भञ्जु
कह पासजिणिदहो दुरियणासि

महि लंधिवि तेराणयह आय ।
उवसाहिउ महियलु तेर्हि सञ्जु ।
सुय एक्कहि दिणि मुणिवरहो पासि ।

घता— सा सुणिवि मणोहर दुहमहिय परिओसें ते कंटइयतण ।
थिय णिष्वल धम्मै दयसहिय जिणु आयहि भसिप पयमण ॥ २ ॥ 10

3

They built the beautiful cave.

अणुरायं तेर्हि मि भायेरहि
थंभाण सहासहिं णिम्मवीउ
मणियणहिं मणिणिमविययाहं
अणवरउ एहाणपूया करंत
तहि वढ्हिय अणुदिणु मणहरीय
एहु पव्वउ वेढ्हिउ खेयरेहि
सा सोहा पेक्खिवि सुरगणेस
तहि अवसरे भो भो सरलचित्त

पुणु लयणु कगविउ खेयरेहि ।
अब्मंतरु सुंदरु कारवीउ ।
किउ ठाउ तेर्हि जिणपडिमयाहं ।
थिय बहुयकाल जिणु अणुसरंत ।
णाणाविह महिमा खेयरीय ।
णं भेरु महागिरि सुरवरेहि ।
ठिय विभियमण तहि णिरवसेस ।
तावाइय णीलहो परममित्त ।

घता— वेयदृहो तहो उक्तरदिसिहि णयह अत्थि गयणयलु पिउ ।
सुरकिणरखेयरवहुहउ णं अमरणयह आवेवि शिउ ॥ ३ ॥ 10

4

Amitavega and Suvēga find a Jina temple on Pudi mountain on their way to Lanka.

तहि खगवइ अच्छहिं वे वि भाय
ससिकंतदिवायरपउरधाम
सुविसुद्धसील संगरे अहंग
ते पव्वदिवर्हि वंदण करंत
देक्खिणदिसि लंकहिं जंतपर्हि
सिरिपूरी णामै गिरिवर्हितु
तहो उवरि खणज्जे ऊवडीय

अणोणणिविडुसंबद्धराय ।
ते अभियवेयसुव्वेयणाम ।
सम्मतरयणपरिभूसियंग ।
संचलिय एक्कहि विणे महंत ।
मलयस्मि विसएं ता विहु तेर्हि ।
जहि कीलणत्यु आवइ सुरिदु
णं सगगहो सुरवइ परिवडीय ।

2. १ J उहमण.

4. १ N adds before this in the margin किमशक्कियपडिमउ अणुसरंत णयराड ती वि
जिणगुण वहत । २ D जं चीय.

घटा— ते पेक्षिलवि सुहपंकैयधघलु चउबीसजिणालउ गयगयणु ।
तं पेक्षिलवि हरिसहिं तहिं जि गय विणिथारिउ कूरहो जेहिं मयणु ॥४॥

5

The temple was built by a descendant of Ravana.

सुहभावें लंकाणाहपण
सूरप्पहणामपसिद्धपण
एक्कहिं दिणि रमणहिं णिभगपण
मलयम्मि विसपं परिजंतपण
कहलासे जेम भरहेसरेण
तहं तेण कराविउ सुहयराहं
मणिरथणविणिम्मियणिम्मलाहं
जो सयलकालु बंदिउ सुरेहिं

घटा— देक्खन्तहं णयणहं सुहु जणहिं झायंतहं फेडहिं दुरियमलु ।

संमारणिहोडणु खणे करहिं जं चितिउ तं पावहिं सयलु ॥५॥

5

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6

Hymn to the Jina.

जिणेसरविबाइं दिहाइं तेहि
सरीराइं वायाइं सुद्धमणेहिं
ण आतिथ जयत्तप तेच्छिय वाणि
तिलोयसरुवहो लद्धपमाण
णमो मणमारमहापहु देव
णमो गयराथ मयारिविणास
णमो कलहीण सिवम्मि णिलीण
णमो हयकम्म सुश्वाण खणेण

घटा— जय जिण केवलणाणरवि मिच्छत्तिमिरणिणासयर ।

ते वंशिवि पूजिवि संथुणिवि पक्केक्क णिहालहिं पुणु सयर ॥६॥

5

10

णिवारिउ मिच्छमहातमु जेहिं ।
जिणिंदु अणिंदु सुदेउ श्वेणेहिं ।
सुथुव्वइ जेत्तिएं केवलणाणि ।
णमो जयणाह अमेय अमाण ।
णमो भयवंत अरुव अलेच ।
णमो णरदेव सुहाण गयास ।
णमो जियमार वियारविलीण ।
णमो तुह पाय णमामि मणेण ।

३ D पंकड़。
5. १ N adds after this in the margin तं रम्म विसए परिजंतएण,
6. १ N कूणेहि.

They brought the image to Terapur.

ते पडिमउ देविकावि सुंदराउ	अणवरउ जणिउ मणे साणुराउ ।
पुणु भणिं हैं ते वि विजयद्यम्मि	सुरकीलाथाणहो उवगयम्मि ।
पडिछंदे आयहं केरण	जिणबिंब करावहुं तहिं रण ।
इउ मणिवि अझभन्तीभरेहिं	संगहिय पडिम बेहिं मि करेहिं ।
जिणपासहो बहुरयणहिं कलीय	उच्चापवि सा ते संबलीय ।
गयणयलि सुणिम्मल विष्फुरेइ	णं चंदलेह विवरीसरेइ ।
णं विज्ञुं लवंती अझविहाइ	गय उत्तरादिसि जमु मुपवि णाइ ।
जिणजाणियराय परिणिविडगत्त	ते वे वि सहोयर पत्थु पत्त ।
घत्ता— परिमेलिवि उप्परि गिरिधरहो रयणहिं विणिम्मिय सा पडिम ।	
गय लयणहो सम्मुहुं गुणहं घर अवहरिय जेण भवभयपडिम ॥७॥	10

But they could not carry it further.

तहिं धंदणहस्ति करेवि वे वि	णियपडिमहिं सम्मुहं गय वलेवि ।
तहिं जाइवि सा पुणु लेहिं जाम	णियथाणहो ण चलइ पडिम ताम ।
णं थंभिय केण वि खेयरेण	णं रम्मु णिएविणु शिय भरेण ।
सा णिच्छल पेक्षिवि णियमणाम्मि	संपीडिय दुक्खें तक्षणम्मि ।
परलोयकज्जे परमुद्रूपहिं	हा किं किउ अम्हाहिं दुद्धरहिं ।
जं थाणहो चालिउ जिणहो लिगु	तं होइ णरयपडिवडणालिंगु ।
विहुं थाणहुं पकु ण हुयउ थाणु	परिवडिउ केवलु पउरु णाँणु ।
मंजूस करेवि ता भयगपहिं	णिक्खणिवि मुक्त भूमीएं तेरहिं ।
घत्ता— सा झंपिवि ते परिझीणतण गय तुरियउ सहस्रकुरुभवणु ।	
तं वंत्रिवि झाणपरिट्टियउ मुणि जसहरु दिट्टउ जित्तमणु ॥८॥	10

Amitavega practised penances and attained heaven.

सो वंविवि पुच्छिउ तेरहिं जई	भो मुणिवर णिसुणहि सुखमहि ।
अम्हेहिं भमंतहिं जिणपडिमा	उवलद्विय बहुविहकयमहिमा ।

7. १ D संबलीय. २ N विज.

8. १ N परमुट्टिएहि. २ N भाषु.

सा लेविणु जंतहिं णिययपुरे
वंदण करेवि लयणम्मि वर
ता ण चलइ थाणहो किं करहुं
तं सुणिथि भणइ तहं मुणिपवरु
अणणहिं भवि भायरु तुह तणउ
तं सुणिथि खणझें वे वि भाय

घस्ता— अभियवेउ विजाणियरु परिछंडिवि तणु व मणोहरउ ।

गउ सग्गहो तक्क्षणे तउ करिवि तहिं ह्यउ सो सुरु बंधुरउ ॥१॥ 10

10

Suvega practised religious hypocrisy and was reborn an elephant.

पत्तहिं लहुभायरु जणे महिउ
गुहपासि पसिद्धउ अहुरिउ
ता पक्कहिं दिणि सो सलवलिउ
छुहतण्हयं पीडिएं किं कियउ
तहिं जाइवि भुत्तउ जलु पियउ
गामंतरि पुणु अणणहिं जि दिणे
पथाइं विहिएं बहुदिण थियउ
मायाएं सुवेएं कियउ तउ

घस्ता— जो डिंमें धम्मु समायरइ वगवेसें खंचिय णिययतणु ।

सो विरसु रसंतउ भग्गहुउ परक्क्षणइं पावइ मूढमणु ॥ १० ॥

5

10

तें बारहवरिसइं संगहिउ ।
एकंतरेण भोयणु सरिउ ।
वावीसपरीसहपरिमलिउ ।
गामंतरे गमणु सुचितियउ ।
जणपयडिउ अणसणु मईं कियउ ।
उववासु पघोसिउ पयहु जणे ।
जणु सयलु सुउत्तिएं बंचियउ ।
पुणु मरिवि सो वि वणे हत्त्व भउ ।

5

11

He is, however, re-enlightened by Amitavega.

ता अभियवेण
थियएण सग्गमि
महो भाय लहुओ वि
पुणु ओहिणाणेण
तहो तणएं करणेण
करि वसइ वणे आम्मि
सुणिवेसु परिकरिवि

अमरेण द्वैण
वितियउ हिययम्मि
उप्पणु कहिं होवि ।
परिकलिउ सो तेण ।
संचलिउ वेण ।
सो पनु खणे तम्मि ।
सो कुंभि अणुसरिवि ।

5

अद्भुतव्यणेण भो णिसुणि सुअवेय मिच्छत्तमूलाइं तुहुं तेण वलिपण तं सुणिवि तहो वयणु चिरजस्मु सुमर्त्तु दुक्खेण वेलंतु	पुणु भणित करि तेण । दुहु पत्तु बहुभेय । तउ कियउ मायाइं । करि हुवउ दुरिषण । करि सरइ मुणिचरणु । सिरे णयण कुव्वंतु । सरु पउरु मेलंतु ।	10
घत्ता— तैं देवें जाणिउ करिहियउ पुणु भणियउ वयणु सुकोमलउ । सम्मतरयणु मा मुयहि तुहुं जैं पावहि णाणु सुणिमलउ ॥ ११ ॥		15

12

The religious elephant attains heaven.

पुणु दिण्णाइं अणुवयगुणवयाइं णिसिभोयणविरमणु वहुगुणालु चिरजस्ममुणियभयवेविरासु पुणु कहिय पडिम तहो मणहरीय जं किं पि पयासिउ सुरवरेण इउ कहिवि गयउ सुरु णियधैरम्मि अण्णाइं दिणे जलु पोमाइं लेवि णउ देक्खइ तहिं जिणु वीयराउ	जणसोक्खकरइं सिक्खावयाइं । पंचुबरवज्जाणु सयलकालु । पूजाफलु कहियउ करिवरासु । जा वामिएं तेहिं मि चिरु धरीय । तं सयलु वि गहियउ करिवरेण । सो करि एहु अच्छइ इह वणम्मि । जा आवइ वामिए पुणु वलेवि । जलु पोमाइं मेलिवि करिवराउ ।	5
घत्ता— सम्मन्तु लपविणु दिहु करिवि सण्णासु करेविणु सो खयह । सुहभावें भाविवि देउ जिणु करि हृयउ तहए सग्गे सुरु ॥ १२ ॥		10

13

Karakanda constructs two more caves.

भो णरवइ जं पइं पुच्छियउ पइं सुंदर कीयउ महो मणिउ तम्हा तुहुं पवहिं इउ सरहि	मइं सयलु वि तं तुह अक्षिखयउ । जं लयणु णरेसर पइं चिणिउ । लयणोवरि अवह लयणु करहि ।
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12. १ N reads णियधरासु and adds in the margin करि गयउ तुरिउ ता सरवरासु ।
कर भरिवि जलें पोमाइं लेवि आहार चउच्छिहु तहिं मुएवि ।

इत भणिवि पथसें णिवधरहो
लयणोवरि करकंडे लयणु
तहो उप्परि पुणु खुद्यलयणु
तिकु लयणहो सोहा वहइ कह
णित करिवि ताइं जिणमंदिरइं
अहतोसु वहंतउ हियएं वहु
घत्ता— जावच्छइ तहिं आवासे ठिउ करकंडु णरेसरु अरिमहणु ।
ता आयउ करि खिथोरकरु जलु पियणहं सरवरे मयमहणु ॥ १३ ॥

14

A ferocious elephant threatens Karakanda's forces and disappears.

जा अच्छइ तीरे सरोवरासु
उच्चाश्वि करथलु सिरु धुणेवि
सा पेक्खिलवि सो करिव्व विरुद्धु
करु दसणे करंतउ गुलगुलंतु
सो पेक्खिलवि लोयहिं अहणिरुनु
ते उट्टिवि तुरियहिं करिहे लग्ग
तो धाइउ णरवइ कराकिबाणु
करंणाइं देवि किर हणइ जाम
घत्ता— अहंसणे द्वयएं करिवरइं णिहुरियणयणु सो तक्खणिणै ॥ १४ ॥
पेक्खंतहं णासिवि करि गयउ यिउ विभिड णरवइ णियमणिणै ॥ १५ ॥

सेणाहिं गंधु ता गयउ तासु ।
अवलोइय करिणा मुहु वेलवि ।
उद्घोविउ करि मयगंधलुसु ।
पयभारे भेषणि णिहलंतु ।
करि धरणहुं णिब्मह कियउ चिनु ।
करिघायमयएं पुणु सयल भग्ग ।
पडिखलियउ वारणु जुज्ञमाणु ।
अहंसणु वारणु हुयउ ताम ।

15

Madanavali is found missing.

आवासहो आवइ जाव राउ
जोइयइ चउहिसु हिययहीणु
ता संकिउ णरवइ गलियगब्बु
मयणावलि जा आणंदभूअ
ता पेसिय किकरवर णिवेण
मयणावलि णउ पेच्छइ वि ताउ ।
उव्वेविरु हिंडइ महिहे दीणु ।
कहिं गउ कलतु सव्वंगभब्बु ।
सा एवहिं किं विवरीय द्वअ ।
अवलोवहु सामिणि दिसिवहेण ।

14. १ N उट्टाविउ. २ N करणाइ. ३ J ° गेण.

15. १ J चवहिसि.

जोपथि विसिहिं आगय बलेवि
ता राएं देक्षिवि ते रुवंत
हे पर्यंवय तुहुं सवणाणुबंधु
हा मुद्धि मुद्धि तुहुं केण णीय
हा कुंजर किं तुहुं जमहो दूउ

पुक्कारहिं उच्चा कर करेवि ।
परिमुक्त अंसु णयणहिं तुरंत ।
महु अक्खहि सुंदरि णेहबंधु ।
किं पवहिं लिहक्षिवि कर्हि मि ठीय ।
किं रोसइं महो पडिकूलु ह्रुउ ।

10

घन्ना— चिह्न मोहु वहंतउ को वि हियइं लडहरउ अगगइं हुयउ ।

विजाहरु आयउ सो वि तहिं विजासायरणाह गउ ॥ १५ ॥

16

The king in his bereavement is consoled by a Vidyadhara.

बोल्लाविउ तैं खेयरवरेण
किं महिलहे कारणे खयहि देहु
जा कीरइ णारी णरयेवासु
परिफुरिय चित्ते जा जरु करेइ
भववल्ली वडुइ जाहे संगि
बलवंता कीरइ बलविहीण
तं वयणु सुणेविणु णीससंतु
तैं खेयरु देक्षिवउ णियमणम्मि

अहो णरवइ किं रोवइ भरेण ।
जणे महिल होइ दुहणिवहगेहु ।
कह किज्जइ णारीसहुं णिवासु ।
दुहकारणु सा को अणुसरेइ ।
रामी लायइ दुह मणुयअंगि ।
सा अबला सेर्वहिं जे णिहीण ।
अबलोवइ मयणावलि भणंतु ।
हेट्टामुहुं लज्जइं हुउ खणम्मि ।

5

घन्ना— तैं खयरें पुणु पुणु सो भणिउ किं अच्छहिं तुहुं परिच्छजणु ।

कोमलवयणपउत्तियहिं बुज्ञाविउ णरवइ विमणमणु ॥ १६ ॥

10

17

The Vidyadhara recalls an incident of his past life.

तं वयणु सुणेविणु समरधीरु
तैं भणिउ खयरु संजपियधम्मु
दूराउ पणासियहरिसरोसु
तव दंसणे णयणइं णिद्धयाइं
कुलगयणचंदआणंदभूउ

संतुट्टु मणे करकंडु वीरु ।
कहिं लद्दउ वयणविलासु रम्मु ।
किं मुणिवरु सेविउ विगयदोसु ।
पइं पेक्षिवि अण्णहिं ण वि गयाइं ।
किं थंधउ अण्णहिं जम्मि ह्रुउ ।

5

२ S पायव तुहुं सउणाणुबंधु.

16. १ J परिफुरिय चिति. २ J रामा लायद जा मणुउ अंगि; DN को रामा लायइ मणुउ अंगि.
१ JDN सो.

परिपुच्छिउ पइं हउं संसपण
तं वयणु सुणेविणु महगहीरु
पारावयकुले चिरलद्धजम्मु

किं को वि देउ कहि णिच्छण ।
आहासइ खेयरु णिवहो धीरु ।
हउं हुंतउ तुज्जु वि णयणरम्मु ।

घन्ता— तहिं अच्छाहिं जा पंजरे ठियइं रम्ममाणु घरिणिहिं वलिउ ।
ता गुरुफुक्कारहिं फुक्करिवि महु समुहउ विसहरु संचलिउ ॥ १७ ॥ १०

18

He explains to Karakanda his friendship and the other
Vidyadhara's enmity towards him.

अवलोइवि तें महो गहिउ पाउ
मइं करुणइं रक्खहुं विसहरासु
तहो भीएं हउं मुच्छापवणु
तहो फलइं सुओ विजाहिवासु
मइं जाणिउ तुहुं अइसंसपण
उवयारु महंतउ तुह वहंतु
किर होसमि तुज्ज्ञ वि हउं सहाउ
सो विसहरु खेयरु हुउ खणेण

ता धाविउ खणे तुहुं मिउसहाउ ।
छंडाविउ पुणु हउं पइं मि तासु ।
पइं करुणइं महो णवयारु दिण्णु ।
उप्पणाउं हउं गुणणियरवासु ।
जुज्ज्वंतउ पेक्खिवि सहुं गण ।
विजाहरकुमरहिं सहुं रमंतु ।
इउ मणिणवि तुरियउ पत्थु आउ ।
णवकारइं मुणिणा दिण्णण ।

घन्ता— तहिं अवसरे तें परिहवगण यणावलि पीणपओहरिया ।
तें करिवरहूवें खेयरइं णिय तुह घरिण मणोहरिया ॥ १८ ॥

5

10

19

He assures the king that he will regain Madanavali and
illustrates his point by the story of Naravahanadatta.

उद्धाणणु उरु हत्थे हण्णतु
रोवंतउ पइं पेक्खेवि आउ
अद्धपवर महाबल अवगणेवि
पहु खेयरु मणिणवि गुणविसालु
छणवासरससहरआणीय
करकंडु सुणेवि तहो लालिय वाणि

हा मुच्छि मुच्छि पहउ भण्णतु ।
मा रोवहि छंडहि मणि विसाउ ।
अवेसहि जइयहुं महि जिणेवि ।
पणवेसइ पइं पुणु सामिसालु ।
पावेसइ पुणु इह कामणीय ।
पडिवयणु भणइ ता दीहपाणि ।

5

18. १ J शुहउ; D सुरुठ.

19. १ J अह.

भो खयरं सुलक्षणं गुणविणीय किं आवहि तियै जे हरिवि णीय ।
तो खयर भणइ महुरइ सरेण हउं अक्षमि तुम्हां किं परेण ।

घटा— णरवाहणदत्तहो वल्लभिया कण्यामरवरगुण णिम्मलिया ।
सा मिलिय तुरंती तहो णिवहो विज्ञाणियरहि संवलिया ॥ १९ ॥ 10

इय करकंडमहारायचरिए मुणिकण्यामरविरहए भव्यण-कण्णावयसे पंचकलाणणिहाण-

कृप्यतरुफलसंपत्ते णीकमहाणीलक्षायणणो णाम पंचमो परिच्छेउ समतो ।

॥ संधि ॥ ५ ॥

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२ S खेर सलक्षण ३ S ति; JN हे.

VI

1

Naravahanadatta is crowned king.

करकंडे पुच्छित सो कहइ णरवाहणदत्तहो तणिय कह।

आयण्णहि तुहुं एके मणिणे आणंदिय जं सुरवरहं सह॥

एत्थमिम भरहे वच्छावयंसि
तर्हि अथिथ णराहित वच्छराउ
तहो घरिणि सुवीणा णाम जाय
तहो यंदणु अहसयगुणमहंतु
जो सयलकलालउ पउरधासु
सो पिडणा पेक्खिवि बुद्धिवंतु
अप्पुणु पडिवण्ण रिसिदवित्ति
तउ करिवि घोर मयणावहारि

कउसंयि णयरि तर्हि अरिथ संसि।
जसु अणुदिणु णिम्मलु धम्मि राउ।
हियण्ण सरइ जिणवरहो पाय।
णरवाहणु हृयउ जंसमहंतु।
रुवेण विडंविउ जेण कासु।
किउ पट्टबंधु राएं तुरंतु।
वित्थारिय तिहुवणे णियथकित्ति।
गउ सिद्धिविलासिणि तणां वारि।

5

10

घता— णियजणणविओं विमणमणु णरवाहणदत्तु ण कहिं रमइ।

वाहजलोळियमुहकमलु विहलंघलु उद्धाणणु भमइ॥ १॥

2

In sorrow for his father's retirement, he goes to the forest
and meets a sage.

णरवाहणदत्तहो अमियलच्छि
हिययमिम वहंतउ जणणसोउ
णियसोउ वहंतउ णियमणमिम
सुरखेयरणरवरहिययरमिम
विजाहरकिण्णरणयणइदु

दिणणी ण वि भावइ रायलच्छि।
ण समीहइ सुंदरु अंगभोउ।
ता णरवइ लहु एकहिं दिणमिम।
संपत्तउ गिरिकालिंजरमिम।
कुसुमावलिणंदणवणे पहडु।

5

1. १ S शेण. २ SN जइ महंतु; J जाइमतु.

धर्माणुराउ जणमोणि कुण्ठंतु सहजायविरुद्धहं दिहि जणतुं ।
 मिच्छामयजणवयमणु हरंतु परमप्यपवैयणु अणुसरंतु ।
 दूराउ णिवारित जेण दोसु तर्हि विट्ठ जश्वरु हरियरोसु ।
 घटा— तेण तुरतएं मुणिवरहो पयकमलहिं जुंजित णिययमणु ।
 पुणु वंदित गुरु गुरुभक्तियएं पयपाडित सयलु वि जेण जणु ॥ २ ॥ 10

3

The sage preaches the householder's dharma to him.

पयपाडियफणिसुरवरणरिद् तुहुं करुण करेविण मुणिवरिद् ।
 महो अक्खाहि णिम्मलु धम्मसारु परिपावडं जै संसारपारु ।
 ता कहइ भडारउ वीयराउ जै बद्धउ सिवेपहे णिविडु राउ ।
 बहुपण पलावे किं किएण भाविज्ञाइ जिणवरु सहुं हिपण ।
 अणवरउ णराहिव वाणबुद्धि अहिणिमल किज्ञाइ मणविसुद्धि । 5
 अणुवयइं पंच सिरसिहरे देवि सिक्खावय गुणवय दिव्य लेवि ।
 भेसहआहाराभयसुणाणु चउभेयभिणु जो देह दाणु ।
 हियहच्छिय णिम्मल फलसमाद्धि सो लहइ णरेसर विज्ञलरिद्धि ।
 घटा— णिसिभेयणु णरवरु परिहरइ मोणवणण भोयणु असइ ।
 सो अच्छरगणियहिं परियरित सुरहरलीलयं परिवसइ ॥ ३ ॥ 10

4

The sage illustrates the bad effect of expecting penitential reward by the story of Madhava and Madhusudana.

उवहसिय सुरुहैं णरसुरिद् मणि सोउ ण किज्ञाइ हे णरिद् ।
 सोएण णिबज्ञाइ गुरुउ कम्मु णउ पावइ सोहणु मणुवजम्मु ।
 उप्पज्ञाइ वयरउं हियथहारि णयणाण पियारी लङ्घणारि ।
 मणरंजण णंदण इटु भाय वहराण णियाणइं सयल आय ।
 णउ सङ्कहिं तर्हि भवि दुहु करेवि 5 णीयाणु करहिं परिभउ वहेवि ।
 अण्णहिं भवि एहं दुहु देहुं जेव होएज्ञाहि अम्हाहं जीव तेव
 चिरु पयडी जा कह मुणिगणेण सा णिसुणि णरेसर थिरमणेण ।

2. १ S जणयण; N जणमण. २ D परमप्यवयणु वि.

3. १ MSS सिवपहु.

4. १ J परिहउ.

परेत्यतिथं पस्तिस्त्री णयणरम्म
तहि दियबर दाइय णाई हत्यि
से वाई महंतउ मणे वहंति
घत्ता— दिबसेहि गलंतहि माहवहो धणारिक्ति परमसुह लहु भइय ।
महूराउरि मणिचित्तलियहम्म ।
माहवमहुसूयण दोणिण अत्यि ।
अवरोप्तक गुणगणु णउ सहंति ।
णउ णिषसणु घरिणिहि संपदह बलसस्ति वि सयंल वि तहो गलिय ॥४॥

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5

Madhava in his penury goes to his rival Madhusudana.

तहो घरिणिएं ता पक्कहि दिणम्मि
तुहुं पिययम णिसुणहि वयणु किं पि
भुक्खाई किलावियणिद्धणाहं
तहे वयणु सुणोविणु माहवेण
माणुण्णाईं छंडिवि किं परासु
वरि कवर्लहि खाइवि विसु मुयउ
पुणु भणियउ माहवधरिणियाईं
तहे सुणिवि वयणु महुसूयणासु
घत्ता— सहुं घरिणिएं माहउ दुहणिलउ घरे आयउ पेक्खवि विमणमणु ।
महुसूयणु करपंजालि करिवि तहो सम्मुहुं हूयउ पयमणु ॥५॥

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6

The latter receives him well but Madhava thinks of a peculiar way of punishing him in his next birth.

विणंदण विणाभियसीसपण
महो पियरहुं तुमहाई कवणु चोञ्जु
जंगि करुणधतु अईमण्णणिज्ञु
हियपहि ताई मच्छरु वहंति
एक्कहि दिणि रोसे माहवेण
तहि विद्वु तवोहणु कसणु एक्कु
सो पैच्छिवि जाइवरु माहवेण
भणियाईं ताई महुसूयणेण ।
हउं तुमहाई दिणउ असमि भोञ्जु ।
कह होइ ण सज्जणु वंदणिज्ञु ।
तहो तणिय रिक्ति माणि णउ सहंति ।
किउ गमणु पयागहो तुरिउ तेण ।
तहो पायमूलि खणु एक्कु थक्कु ।
तवचरणु लयउ णिद्वूरहिएन ।

5

6. १ N जणमणिज्ञु २ N पूँजिवि.

तणु खवियउ तें सहेहणग सो मुयउ णियाणइं तकखणेण ।

घत्ता— हउं होसमि महुसूयणहो सुउ महुराउरिविष्पहो वलुहउ ।

पुणु देविणु सुक्खु महंतु तहो महो पच्छाइं मरणु वि संभवउ ॥६॥ 10

7

Madhava is reborn Madhusudana's son and dies young thus causing grief to the latter.

सो माहउ महुसूयणधरम्मि
जणसूहउ सयलकलाणिहाणु
ता पक्कहिं दिणि जमदूवपर्हिं
महुसूयणु पुत्तहो तणु सरंतु
तहो कंडु ण मेल्हइ मरणे जाइ
बुज्झाविउ णउ बुज्झइ वराउ
सुअदुक्खइं मरणहुं बंभणाउ
दुक्खाणलदहुउ मरइ जाम

घत्ता— तें अक्षिखउ वद्यह माहवहो तवचरणणियाणइं जो मुयउ ।
महुसूयणु महुराउरिणयारि तुह णंदणु मणहरु सो हुयउ ॥ ७ ॥ 10

उप्पणउ दियहहिं सुंदरम्मि ।
लहुओ वि हुयउ लोयहं पहाणु ।
लहु विष्पहो णंदणु णियउ तेहिं ।
धरणियले णिवडिउ सिह धुणंतु ।
रोयंतउ पक्कु वि खणु ण थाइ ।
संबद्धउ तणयहो उवरि भाउ ।
पायागहो गउ तग्यमणाउ ।
खेयरइं केण सो धरिउ ताम ।

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8

Naravahanadatta narrates his experiences; how he lost his wife.

सो सुणिवि वयणु विज्ञाहरासु
सोएण विडंविय णरसुरिंद
ता लद्धावसरइं तहिं ठिएण
भो णरवइ किम पइं दिव्वदेह
ता कहइ परेसरु खेयरासु
कुमरत्तणि हउं बलवंतदेहु
महो णामै अरिणर थरहरंति
जा अच्छउं हउं सहुं सयणरेण

घत्ता— तहे तणएं विओएं दुम्मियउ विहलंघलु कह व ण रहै करमि ।

किं देसहो हुंतउ णीसरमि किं केत्तहो जाइवि हउं मरमि ॥ ८ ॥ 10

गउ सोउ मुणविणु णियधरासु ।
तें सोउ ण किज्जइ हे णरिंद ।
णिउ पुच्छिउ केण वि खेयरेण ।
उवसाहिय मेइणि पवर एह ।
मणिरयणमउडमंडियसिरासु ।
महो माणिणि कवण ण करइ णेहु ।
भयभीयचित्त वणु अणुसरंति ।
महो धरिणि ताव णिय खेयरेण ।

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8. १ D सहयरेण; N सह घरेण. २ SD मह.

How he meets a young woman near Paithan.

इउ चिंतिवि सयलु वि णियधराउ
पइटुणसमीवैं सुहणिवासु
पणवेपिणु जिणु वीसमिड तेत्थु
णिदाभरमउलियलोयणेण
किं सोयहि कुमर विरत्तविच्चु
परिकुरियउ तं महो वयणे राउ
अवलोइय चउदिसु मणहरीय
णीसरिवि गयउ उववणहो जाव

गउ सुरसरितीरु सुरोहराउ ।
मई जिणवरु देक्खिवि दुहविणासु ।
कुसुमाउहसरु पइसइ ण जेत्थु ।
पडिसहु सुणिउ तर्हि तक्खणेण ।
तुह तुरिउ मिलेसइ णियकलच्चु ।
णिसरियउ हउं जिणमंदिराउ ।
ण वि णयणहिं दिट्ठिय सुंदरीय ।
तर्हि दिट्ठी सुंदरि का वि ताव ।

घत्ता— मुहकमलु करंती करकमले अंगुलिएं लिहंती धरणियन्तु ।
कोमलवयणपउत्तियहिं सा परिपुच्छिय मईं सयलु ॥ ९ ॥

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10

The woman tells him about her love troubles.

तुहुं सुंदरि अच्छहि किं वणम्मि
सेण्णाणसरोहखरदिणिद्
विज्ञाहरपव्वयदाहिणंगे
तहिं धूमकेउ विजाहिणाहुं
अवरुप्परु विरइयतिलरिणाहं
एक्कहिं दिणे सहियहि अणुसरेवि
णाणाविहकीलाकीलिरीहि
जा कील करेविणु सुहठियाउ

समणयणहिं झायहि किं मणम्मि ।
ता ताइं पयासिउ महो खर्गिद ।
पुरि अतिथ जयंती सिधुसिंगे ।
घरि घरिण सुणंदा अतिथ ताहुं ।
हउं धूव हूव तहु बिहिं जणाहं ।
पत्थागय कीला मणे धरेवि ।
सहुं सहियहिं खेलमि सुंदरीहिं ।
ता खेयरु मयणामरु इहाउ ।

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घत्ता— सो पेक्खिवि मयणे हउं णडिय वायाहय केलि व कंपविय ।
महो हियउ मुणंतिएं सहयरिएं तहो सहयरु जाइवि अणुसरिय ॥ १० ॥ १०

11

How she had fallen in love with a Vidyadhara.

सो पुच्छिउ ताएं महासईं
सो भणइ एत्थु विजयडे रम्मि

को अक्खहि एहु णिम्मलर्मईं ।
सिरिउप्पलखेडि मणोहरम्मि ।

10. १ DJN अणाण. २ D विजाहिवासु. ३ D तासु. ४ N adds before this in the margin विणु सुयणहु तहो को करह गेहु जाणेविणु वलह परममोहु.

तहि खेयरु हृयउ पउमण्ड
उत्तरवेयडहो गुणणिकेउ
तहो णेहएं नहिं किर जाइ जाव
परिपुच्छवि सो कुलु महो महंतु
इउ कहिवि ताहे गय खयर वे वि
तहो लज्जाएं ण वि महो वयणि वाणि
ता सहियएं भणिउ तुरंतियाएं
घत्ता— णियकंठउ लेविणु णियकरइं मुक्ताहलमाला सुदरिय ।
जा घल्हइ कंठइं महोतणइं ता कोक्कहुं आइय सहयरिय ॥ ११ ॥

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12

How her lover was turned in to a parrot by the curse of an ascetic girl whose modesty he outraged.

ता केउमझएं हउं घरहो णीय
पुणु वलिवि आय हउं पंथ जाव
तहो तणउ विरहु विज्ञाहरीएं
सुविरुद्धवयणु पुणु पुणु लघंतु
विरहणलताविउ पइं सरंतु
ता तुरिउ विलक्खी हृइयाएं
तहे सहियएं धम्मे तरलियाएं
तुहुं देवि अणुग्गहु करहि तेव
घत्ता— ता भणियउ ताएं महासइएं णरवाहणदत्तइं जं दिवसि ।
परिणेवउ रुउ मणोहरउ रहविभमणामउ लङ्घजासि ॥ १२ ॥

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13

Another woman arrives there with a portrait.

हे सहियरे सुंदरु ललियदेहु
हे सुंदर इउ महो ताइं कहिउ
आयणिवि तं हउं यियउ जाव
तहे करयले णिहियउ पहु विचिन्तु
णरु होसइ तइयहुं पुणु वि पहु ।
इउ मणिणवि माइं वणवासु गहिउ ।
लीलावइ आइय तेत्यु ताव ।
पेच्छंतहं भोहइ जणहं विच्छु ।

11. १ DN णियकुलु.

परिपुच्छिय सा महं उज्जपण ता भणित ताएं सुणि पवर वीर विजयद्वाहो दाहिणसिधुतीरे रथणाण णिलउ णयणाहिरामु	पृथगय तुहुं कञ्जेण केण । जणवल्लुह सुंदर मेरुधीर । सुखेयरपरिमलवरसमीरे । तहिं अत्थि णयरु कणयउरु णामु ।	5
घटा— तहिं राणउ णामै हंसरहु विज्ञाहरणियरहिं परियरित । हंसिणिएं हंसु व मणहरउ सो विमलाएविएं अणुसरित ॥१३॥		10

14

She gives information about his lost wife.

तै आणिय माणिवि हरिवि का वि तहो मंदिरे अच्छइ सरियधम्म ण वि जंपित केण वि समउ ताएं सो पेक्खिवि णियमणि रमइ जाव परिपुच्छिय सरमंजूस ताएं किं खेयरु किणरु सुरणरो वि वेगवइहे कहियउ ताएं सारु अवलोइय जा तं फलहु लेयि	अहिलासहो कह व ण तग्नया वि । जा मयणकरंडी रयणरम्म । णियरमणु अलेहिउ तग्नयाएं । वेगवइ सुखेयरि आय ताव । को लिहियउ पइं एहु भणहि माए । किं वम्महु संधियगुणसरो वि । णरवाहणु महु पित एहु चारु । धरणियले णिवडिय तणु धुणेवि ।	5
घटा— परिपुच्छिय जाणिवि वेगवइ किउ हासउ कणयमर्ईए तहे । ण वि रुच्छ कवणु वि तोहे वरु रुवेण वि दिट्ठइं गय धरहे ॥१४॥		10

15

Naravahanadatta is attracted by the portrait brought by her.

तं कोडए देक्खहुं लङ्घसलहु परिभावइ जा पुणु तं मणमिम दुक्खेण सचेयण कह व हुअ मुच्छाइं पवैणणी सहिष कारं सा भणइ बहिणि इह फैलहिं चिन्तु किं सुर्उत माइ किं होइ कामु तहो विरहें अइविमणमणीहि	लेवाधिड कणयमर्ईए फलहु । धरणियले णिवडिय सा खणमिम । परिपुच्छिय सहियरहिं सरलभूअ । तुहुं दुक्खहाइं भणु हियरम्म जाइं । महो कीयउ एण णिरत्थु चिन्तु । लइ भावइ पयहो तणउ णामु । हउं पेसिय ताहिं मि बिहिं जणीहिं ।	5
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14. १ J तहो गया वि. २ J वम्महं संधिउ.

15. १ J also reads लेवाधिड. २ N पवणा. ३ N पडु विचित्र. ४ DN मणउ.

चिरु चारणमुणिणा जं भणीउ
रइविष्म म जो परिणेइ संतु
सा तुरिउ लिहाविय पडे सुराय
शत्ता— जा पडु वि लपविणु णियकरइं पुणु भाविउ रूउ मणोहरउ ।
ता मुच्छेपं रभिउ हियउ महो हे खेयर किं पि ण संभरउ ॥ १५ ॥

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16

Naravahanadatta concludes his story by saying that he went and married all those girls.

सहियाण मज्जे णिम्मलर्मईं	ताहिं णीयउ हउ लीलावरइं ।
ता जाइवि गरुवइं उच्छवेण	रइविष्म परिणिय मदं णिवेण ।
वेयमइं सहुं कंचणमईं वि	वेवाहिय पुणु लीलावरइं वि ।
अवराइं वि पंचसयाइं तेत्यु	वेवाहियाइं थिउ मयणु जेत्यु ।
खेयरइं तेण जा हरिवि णीय	महो मिलिय घरिण सुमणोहरीय ।
संसाहियाइं खेयरसयाइं	उप्पाद्याइं अरिमणे भयाइं ।
संसिद्धी मेइणि जलहि जाम	जहिं वसहिं णिरंतर विउल गाम ।
आणाविउ जणवइ ताउं देव	कंउ पट्टबंधु जणविहियसेव ।

शत्ता— इउ वइयरु अक्षिखउ खगवइहे परिपुच्छउ पइं हउ जं सयलु ।
कणयामरदाणइं जणु थविउ परिवंदिउ मइं जिणपयज्जुयलु ॥ १६ ॥

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इय करकंडमहारायचरिए मुणिकणयामराविरइए भव्ययणकण्णावयंसे पंचकलाणविहाणकप्पतरु—
फलसंपत्ते णःरवाहणदत्त—अक्षखाण—आयण्णो णाम छटो परिच्छेउ समतो ॥

॥ संधि ॥ ६ ॥

VII

1

The story of good omen. A Brahmin sees a good omen and dances over it.

करकंड सुबंधव भणमि पइं लहु देहि पयाणउ तुरिउ तुहुं ।
अइसउंणु सुहावउ सुंदरउ बहुफलइं लहेसहि जारिसुहु ॥

भणु कवणहो सउणहो फलइं धीर
तहो कहइ खयर मुणि पुरउ पेकखु
कहि सउणहो फलु संपन्नु केण
को वि बंभणु भुक्खउ खीणदेहु
तें काणणि जइवरु एकु दिट्ठु
पहु सउणु सुहावउ मणि धरेवि
खेलंतु अहेडउ रायउत्तु
एकलउ अडविहि तुट्माणु

घस्ता— भो विष्ण भडारा भणमि पइं किं रणे पणचहि मोक्खलउ ।
अह लझउ किं पि मणोहरउ किं भायर झूवउ वावलउ ॥ ? ॥

महो जारि हवेसइ खयरवरीर ।
फलु देइ गिरुतउ दिव्वचक्खु
ता कहइ खयर संपन्नु जेण ।
संचालिउ देसहो मुइवि गेहु ।
तहो तोसु महंतउ मणे पहटु ।
सो णचिउ उव्वा कर करेवि ।
ता तेत्थु खणद्दे को वि पन्नु ।
तें दिट्ठु बंभणु णच्चमाणु ।

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2

A prince acquires the good omen in exchange for his ornaments and horse.

तहो कहइ दिप्सरु सरलचित्त
गयभूसणणिवसणजंतण
घंचाणणु णिवसइ जाहि समत्थु
तहो फलइं लहेसमि रायलच्छि

णउ वायगहिउ हउं होमि मित्त ।
आणंदमहारसु पत्तण ।
मईं सवणु सुहावउ लहु पत्तु ।
भुजेसमि मेइणि हरियकुच्छि ।

1. १ SN ल्द. २ DJN सवणु. ३ DJN सवणहो. ४ S अहेडउ.

ता कुमरइ तुरित पउत्तु भट्ठु
महो देहि भडारा सवणु पहु
आहरणसमाणउ तुरउ लेवि
अहिणवमुणालवेलहलदेहु

घन्ता— जिणसासणदेविएं तहो पुरउ णियविज्ञापं णिम्मिउ जं जि तणु ।
तं भेलिवि कीयउ अवरु पुणु पेक्खतहं पसरइ जेण मणु ॥ २ ॥

5

उज्ज्वाय तुहारउ हउं मि चट्ठु ।
लइ भूसणु घोडउ दिव्येशेहु ।
गउ विष्पु घरहो तहो सवणु देवि ।
संचलिउ कुमरु पहणणोहु ।

10

3

The prince finds divine companions.

तहो अगाइ हौई हरिणणेत्त
हउं तुज्जु कुमर अणुमग्यारि
सो ताएं समउ गउ अडविमज्जि
तहिं कूउ चिराणउ तेहिं दिट्ठु
महुं दिट्ठु विसहरु दहुरेण
जुज्जंता पेक्खिवि तुरित तेण
असिधेणुआदं खंडेवि खाहु
ता बिणिं वि साहसु तहो मुणेवि

घन्ता— आहीरइ रुवाइ एकु हुउ अणेकु वि वहुयहं रुवधरु ।

तिहिं जणहिं सुसोहिउ सो कुमरु णं सगगहो आयउ को वि सुरु॥ ३॥ 10

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णं राहवधरिणि सणेहचित्त ।
संहौई तुह अरिपलयकारि ।
णरखेयरकिणरसुरअसज्जि ।
हियमिमि महाडरु णउ पद्धु ।
जुज्जंतउ तहिं णिट्ठुरकरेण ।
णियअंगु पमणिवि तिणु व जेण ।
णियमंसु णिवेसिउ मज्जि ताहु ।
अवयरिया अगाइ मणुव होवि ।

4

Another prince attempts treachery and reaps the evil reward.

दिट्ठाइ ताइ केण वि णिवेण
देवस्वेविणु रुवकरंडणारि
नहे णारिहे अहिलासहो गणण
पारद्धिहिं राणइ कुमरु णीउ
तहिं पेलिवि घलिउ कुमरु सो वि
मध्येण डसिउ सो मुयउ जाम
तहो कुमरहो बद्धउ रायपटु
सो लीलाइ माणइ रायलच्छि

सम्माणियाइ वयणुच्छवेण ।
माणि पहठी णं तहो पलथमारि ।
तहो पाणणासु चितियउ तेण ।
तहिं अंधकूउ पङ्कंति ढीउ ।
गउ राणउ महिलहे समुहो वि ।
सालूरइ आणिउ कुमरु ताम ।
सव्येहिं समायिड तुरयथटु ।
तें पुच्छिय सा चक्कोरअच्छि ।

2. १ D adds before this विष्पु वयणाउ वि गहिउ सट्ठु.

घन्ता— हे सुंदरि का तुहुं कहहि महो पेहभरेण कयायरिय ।

ता विन्नु चिराणउ तहो कहियि णियमंदिरु तक्खाणि अणुसरिय ॥४॥१०

5

Karakanda starts off and reaches the Simhala island.

गुणसायर सुंदर गिसुय पहं
इड भणिवि खयरु गउ गियधरासु
ता एकहिं दिणि करकंडएण
गउ सिंहलदीवहो गिवसमाणु
जहिं पाडलपिलइं मणु हरंति
गयलीलइं महिलउ जहिं चलंति
जहिं देकिखवि लोयहं तणउ भोउ
आवासिउ णयरहो बहिपएसे
आवासु मुपवि सहयरसमेउ
तहिं गरुवउ सवणसपहिं भरिउ
दलवंतहिं पत्तहिं परियरिउ

घन्ता— करकंडे पेकिखवि तहो वडहो दीहइं सुदु सुकोमलइं ।

ता लेविणु गुलिया धणुहडिया विद्धाइं असेसइं सहलइं ॥ ५ ॥

एह सवणकहाणी कहिय महं ।
णामेण सञ्चलच्छीपुरासु ।
पुणु दिणु पयाणउ तुरियण ।
करकंड णराहिउ णरपहाणु ।
सुर खेयर किंणर जहिं रमंति
गियरुवें रझुउ वि खलंति
बीसरियउ देवहं देवलोउ ।
अरिसंक पवडिय तहिं जि देसे ।
करकंड गयउ रमणिहिं अमेउ ।
णं कप्पवच्छु देवेहिं धरिउ ।
वडु दिटु राएं समु वित्थरिउ ।

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10

The Simhala king invites Karakanda to his palace.

वडपणइं विद्धइं जं सरेण
जो भासिउ वारणमुणिवरेण
ण चि जाणहुं किं सो वरुणु चंदु
खेलंते वणे गिवसुयगणेण
ता राएं पेसिय णरपहाण
चंपाहिउ भणियउ तेहिं मित्त
सो तुम्हहं उवरि णिवद्धणेहु
तं सुणिवि भणइ करकंडु राउ
रयणाण विणिमियसुंदरासु
तं सुणिवि तेहिं खणि णियणिवासु

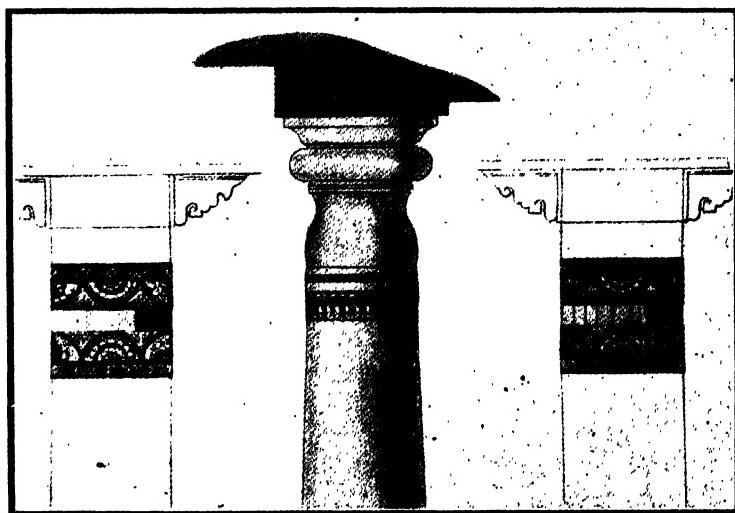
णरणाहहो कहियउ सो चरेण ।
वरु आयउ णरवइ सो भरेण ।
अह होइ णरसरु किं सुरिंदु ।
वडपत्तणिवहु विद्धउ खणेण ।
गय सिमिरहो खेवें ते सयाण
पहं कोकह णरवइ सरलचित्त ।
संचलहु तुम्हइं तासु गेहु ।
जइ आवइ सम्मुहुं तुम्ह राउ ।
ता जामि तुम्ह णिवमंदिरासु ।
घरि जाइवि अकिलय वस्ते तासु ।

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८. प्रधान गुफा में भित्तिपर की चित्रकारी।
A portion of the frieze of the great cave
at Terāpura.



९. प्रधान गुफा की शाला के स्तम्भों की चित्रकारी।
Design of the pillars in the hall of the great cave.

घत्ता:—सो आवह णरवह तुज्जु घरि जह तुमहाँ लेणहं जाहु तहो ।
तं सुणिवि णराहित णीसरित गउ समुहुं सो चंपाहिवहो ॥ ६ ॥

Karakanda marries the Simhala princess.

सो दिट्ठु राएं अइसुतेउ अणुराएं ता गुणसायेरेण पहसंतउ सो पुरि जणहिं दिट्ठु जुवईजणमणसंताउ दिनु रहवेयहें णामैं पियसुआहें सो वालएं अवलोइउ जुधाणु विहलंगल काइं वि णउ मुणेह ण वि जणणहो लज्जा ताहे जाय पेक्खेविणु धूयहे सेयवाहु	णं विग्नहवंतउ मयरकेउ । गिउ णयरे णराहित आयरेण । गोपालसहित णं देउ विट्ठु । करकंडु णराहित गेहु पक्षु । दक्खालिउ सो सुललियभुआहें । णं हियएं पद्धुउ कुसुमधाणु । सो पेक्खइ किं पि ण ण वि सुणेह । कंपंतिहे पुलएं खलिय वाय । पारंभिड राएं खणे विवाहु ।	5
घत्ता— कैउ मंडउ मोन्तियतोरणहिं गुरुचउरिय हेमें णिम्मविय । अइउचिय मणहर वेह किय रयणविणिम्मिय णिम्मलिय ॥ ७ ॥		10

Karakanda returns with the bride by the sea.

वेवाहु कियउ लहु ताहु के वि दाइज्जाइं दिण्णा तहे पयंड वरतुरयथटु किकिणिरवाल जं अवरु किं पि णयणाहिरामु एषहि समउ मणि तुट्टुण वहुरयणाइं दिण्णाइं तुरियएण णरणाहैं विसज्जित णिवपहाणु दुट्टारिणरिद्वहो पलयकालु धयवद्वमालु परिशुलिड भाइ	वेयर अहिलासहो जार्हि जे वि । णिज्ज्ञरंतमयगिळगंड । रयणेहिं विणिम्मिय दिण्ण माल । तहे राएं दिण्णउ 'लेवि णामु । जामायहो अप्पिय दुहिय तेण । पहिराविय राणा राणएण । संजोइउ राएं सलिलजाणु । तहे जाणे चड्हिण्णउ धरणिवालु । तं पवणवसें जलमज्जो जाइ ।	5
घत्ता— अवराइं सहासाइं छण्णवाइं णरणियरणिरंतरपूरियाइं । णं अमरविमाणाइं धर सरहिं जलगमणहो आसाऊरियाइं ॥ ८ ॥		10

He encounters a sea monster.

जाम सिंधुमज्ज्व जाहिं जाणयाहं
ताव दिदु राणएण मच्छु फारु
तेण रुवै णाहं विण्हु कीलपइ
जोयणाहं सद्गु अतिथ तुंगिमाहं
सो वि सट्टिसत्त पाय दीहमाणु
मंदरो व्व तोयमज्ज्वे अप्पमाणु
मंदु मंदु सुप्पयंड रंगमाणु
सो वि देकिख राणयाहं भग्गमाणु

घत्ता— भयभीयणरिदहिं दुत्थियहिं सयलहं जलजाणहं उभियहं ।

णं काहं वि दुहुएं देवयएं मंताण पहावैं थंभियहं ॥ ९ ॥

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10

Karakanda is carried away by a Vidyadhari

सो वि मच्छु पेकिखऊण
ताव तेण दुद्धरेण
मल्लगंठि बंधिऊण
तं पि जाणु छंडिऊण
रोथिणा तुरंतएण
उल्ललेवि दुकु तित्यु
पोठमज्ज्वे भाविऊण
लूरियाहं घम्मयाहं
जत्थ अतिथ सच्छणीरु
तौव तम्मि खेयरीएं
सो वि णीउ पेकिखऊण
दिण्ण झंप सायरम्मि

सुद्धमाउ छंडिऊण ।
बद्धमाणमच्छरेण ।
खम्मधेणु कड्डिऊण ।
रोसएण धाविऊण ।
दिण्ण झंप कुद्धएण ।
थूलकाउ मच्छु जित्यु ।
सो वि मच्छु घाइऊण ।
फाडियाहं चम्मयाहं ।
उँच्छलंतु णहु वीरु ।
णीउ राउ दुद्धरीएं ।
सुभडेहि चितिऊण ।
दुकिखएहिं तक्खणम्मि ।

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9. १ S पारु.

10. १ J रायणा; N राइणा. २ N adds before this सायरो महागहीरु. ३ N adds before this ताव तम्मि जुझदच्छु. * N adds before this णीउ हेरि सुद्धियाहं महगहीरु मुंदियाहं.

घत्ता— हल्लोहलि हृयउ सयलु जलु अपरंपरि जौणइं संचलहिं ।
हा हा रउ उट्ठिउ करुणसरु तहो सोएं णरवर सलवलहिं ॥ १० ॥

11

Lamentations of Rativega.

जा णरपंचाणणु वियसियआणणु जलि पडिउ ।
ता सयलहिं लोयहिं पसरियसोयहिं अइडरिउ ॥
रइवेय सुभामिण णं फणिकामिणि विमणभया ।
सत्वंगे कंपिय चित्ति चमकिय मुच्छगया ॥
कियचमरसुवापं सलिलसहापं गुणभारिया ॥ 5
उद्गाविय रमणिहिं मुणिमणदमणिहिं मणहरिया ॥
सा करयलकमलहिं सुललियसरलहिं उरु हणइ ।
उव्वाहुलणयणी गगिरवयणी पुण भणइ ॥
हा वइरिय वइवस पावमलीमस किं कियउ ।
महं आसिवरायउ रमणु परायउ किं हियउ ॥ 10
हा दइव परम्मुह दुण्णय दुम्मुहु तुहुं हुयउ ।
हा सामि सलक्खण सुटु वियक्खण कहिं गयउ ॥
महो उवरि भडारा णरवरसारा करण करि ।
दुहजलहिं पडंती पलयहो जंती णाह धरि ॥
हउं णारि वराइय आवइं आइय को सरउं । 15
परिछंडिय तुम्हहिं जीवमि एवहिं किं मरउं ॥
इय सोयविमुद्धइं लवियउ सुद्धइं जं हियइं ।
हउं बोल्हिसु तश्यहुं मिलिहइ जश्यहुं मज्जु पइ ॥

घत्ता—अइसोउ करेविणु मंतिवरु संबोहिवि परियणु दुम्मियउ ।

गउ जाणइं लेविणु जलहितडे तं परियणु तहिं णिष्वलु कियउ ॥ ११ ॥ 20

12

Rativega worships goddess Padmavati.

आवासिय सेणा तित्थु जाव	रइवेयं उज्जउ कियउ ताव ।
पुणु तुरिउ विलक्खीहृइयाइं	अणुसरिय देवि कोमलगिराइं ।

५ J जाणहिं.

11. १ D दुणइ दुम्मुह. २ J करउ.

उद्धरियउ मंडलु ताएं रम्मु तहो मज्जि गिवेसिय दिव्व देवि पुञ्चाहिं मि दिसिहिं मि जउ थियाउ सैत्तंदणकट्टे जा घडीय फलफुल्लणिवेज्जाहिं पुज्ज कीय उघएसें लद्दउ बीयवंतु	णं धम्मु जिणेंदै हरियछम्मु । पोमावइ णामै थिर करेवि । आह्यउ देविउ आइयाउ । ससिचंदणकुंकुमसमलैहीय । उघवासइ पढमउ अणुसरीय । णवकुंकुमकुसुमहिं जविउ मंतु ।	5
घत्ता—आरत्ताहिं दव्वाहिं आलिहिवि आरत्ताहिं वत्थाहिं परिहणिय । आरत्तज्ञाणु ज्ञाणवि पुणु णिज्ञाह्य देवअ थिरमणिय ॥ १२ ॥		10

13

Goddess Padmavati appears.

समधिवि पूजिवि ज्ञायइ जाव समंथरलालसकोमलअगि विणिमियरुवसमिद्धि खणेण करेहि चउहिं करंति गुणाल सकुंडलकणणपुरंतकवोल फणीफणपंच सिरेण धरंति महीयाले पायसरोय थवंति दिसाहं मुहम्मि पसारियधामु	समागय देवय पोभिणि ताव । कुणंतिय का वि अउव्विय भंगि । सर्गिरइं रत्तिय सुद्धमणेण । सपोत्थयर्भिंग समुद्धमुणाल । सणेउरकिकिणिमेहलरोल । पसणिणय णिम्मल का वि करंति । सुहाविएं वाणिणं किं पि चवंति । उरम्मि णिवेसियमोत्तियदामु ।	5
घत्ता— वह देमि भणंती देवि खणे रहवेयहें अग्राइं गुणभरिय । तुहुं मन्गि किसोयरि जं हियइं तउ कारणें धरणिहें अवयरिय ॥ १३ ॥		10

14

The goddess grants a boon to Rativega who asks for information about her husband.

जा देविहे दिद्दउ मुहकमलु महो देवि भडारिए दुरियमलु पइं देवि सहावें जो थुणइ जो अणुदिणु ज्ञायइ तुज्जु मुहुं	रहवेयहें जायउ अंसुजलु । तउ थंसणे णद्दउ तं सयलु । सो दुक्खपरंपर णउ मुणइ । तसु होहि तरंडउ देवि तुहुं ।
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12. १ J आढयाउ. २ J रत्तंदणकट्टे; D रत्तंदणकहे ३ J omits the portion from समलहीय to णवकुंकुम in line 8.

महो दीणहे तुहुं कारण्णु करि हउं किं पि ण मगम्मि देवि एवं जह सच्चउ भयवइ देहि वर रयणायरे महो सामिउ गयउ	तुहसायरे मदं णिवडंति धरि । अब्मतिथ्य तुहुं वरु एकु मदं । महो वयणु एकु तुहुं देवि करु । किं जीवइ अह किं सो मुयउ ।	5
धत्ता— ता कहइ सुरेसारि तुह रमणु जो जाणहो हौंतउ परिपडिउ । कणयप्पहविज्ञाहरसुअहे सो हियवइं तक्षणे संचडिउ ॥ १४ ॥		10

15

Karakanda, says the goddess, had been taken to Tilakadvipa where he had become the lord of all.

ता मोहवसें कणयप्पहापं दक्षालिउ जणणहो ताय पेक्खु णहु सामि महारउ रिसिहि सिङ्गु अणुराउ मुणेवि विज्ञाहिवेण करकंडइं ता एक्हिं विणम्मि जो सुअणु परागउ असइ भोज्जु कणयप्पहवइरिउ हयउ जेण इय मुणिवि केर विज्ञाहरेहिं	खणि तिलयदीउ सो णियउ तापं । मदं सायरि लङ्घउ दिव्यचक्खु । जह लच्छियं लङ्घउ देत विटु । वेवाहु कियउ तेहे उच्छवेण । हउ वइरिउ ससुरहो तक्षणम्मि । उवयाह करइ किर कवणु चोज्जु सो सामिउ होसइ किं परेण । पडिवणिय तुरिय कयायरेहिं ।	5
धत्ता— अणुरापं मउलेवि करजुवलु सिरु णविवि पयत्तें अणुसरिय । विज्ञाहरु सो ण वि अस्थि तर्हि तसु तणिय केर जें ण वि धरिय ॥ १५ ॥		10

16

The goddess assures Rativega of her reunion with her husband.

तउ रमणइं कीयइं साहसाइं धेवाहिय लेण अणंगलेह पुणु लीलयं परिणीय धेदलेह कुसुमावलि चारुवरित्तचित्त अवराइं मि कणणहं सयइं सत्त	को वण्णहुं सकर बहिणि ताइं । णं कामकिरायहो तणिय रेह । णं भयणसहोयरि दिव्यवेह । रयणावलि परिणीय कणयदित्त । परिणीयइं मदं तुह कहिय वत्त ।	5
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15. १ J तहि.

ता सोउ णिवारिवि करहि धम्मु	करकंड मिलेसइ गलियछम्मु ।
अहतुरिउ लपविणु पउरदब्बु	अणवरउ देहि तुहुं दाणु भब्बु ।
रङ्गेषं भणियउ तं सुणेवि	किं सायरे गउ आवइ वलेवि ।
घस्ता— पाडिवयणु भडारी तहे भणइ महो वयणहो संसउ किं करहि ।	
कण्यामरतेयसमगलउ सो अणुन्दिणु जिणवह संभरहि ॥ १६ ॥	10

इय करकंडमहारायचरिए मुणिकण्यामरविरहए भवयणकण्णावयंसे पंचकल्पणविहाणकप्रतह—
फलसंपत्ते करकंडविज्ञाहरविवाहलभो णाम सत्तमो परिच्छेउ समत्तो ।
॥ संधि ॥ ७ ॥

VIII

1

The goddess illustrates her point by the story of Aridamana.

रइवेय भणइ हे देवि सुणु तुह वयणु सुहावउ भावियउ ।
महो अक्खु पसाउ करेवि तुहुं किं को वि गयउ णह आइयउ ॥

तं सुणिवि भडारी कहइ ताहे
हे सुंदरि णिसुणहि सरलचिसे
हउं अक्खमि णेहैं तुज्जु किं पि
एत्थतिथ अवंती णाम देसु
तहिं णयणपियारी णयरि अतिथ
तहिं अतिथ पसिद्धउ पवरतेउ
तहो विमला भामिणि णयणरम्म
तहो अतिथ मंति ज्ञणजगियराउ

घच्छा—तहो मंतिहैं बडवा सुंदरिय गय चरणहं बाहिरे पुरवरहो ।
सा रमिय तुरंतरूं मयणभर पेक्खेविणु तुरथरूं गिरिवरहो ॥ १ ॥

2

Aridamana's minister got a colt which was watched by
a Vidyadhara in the form of a parrot.

सा गया पट्टणं मंतिणा पेक्खिया
तेण संरक्षिया मंदिरे धारिया
सोहणो चायवेओ किसोरो तंहे
णीलवणो सउणो मुहे वंकुडो
दीहुक्कारहिकारउहो धुरो

सव्वसलुक्खणा गब्भणी लक्षिया ।
णेहवंताइं खाणाइं सा चारिया ।
जायउ चासरे सुंदरे सोरेहे ।
मज्जहणो उरे पच्छले वित्थडो ।
तालुतंबोवमो लोयणा भंगुरो ।

5

10

1 1 SJ णराहिउ.

2. १ J हो.

कण्याभरविरहयु

[8.2.6-

ણણહરોમાયલીકણસંસગાઓ
મંત્રચિદ્ધસ્સ અંશુંતુ સો ભાવિઓ
ભૂમિગેહમિમિ જા છુદ્ધાઓ અંશુંદ
થોષએહિ દિણેહિ પદુંદું ગાઓ ।
સુરતાબેણ વાપળ ણે પાવિઓ ।
સમિગ્યાંદુંકકીરો વિ તં પેઢછું ।

घसा—जउलगि गब्बि परिट्टियउ गिरितरयहो णंदणु जयपवहु ।

तउलगि पेक्खाइ दिणि जि दिणे को वि स्त्रेयह कीरसुरुवधु ॥ ३ ॥ 10

3

The parrot asks a cowherd to take it and sell to the king for 500 gold coins.

खेयरु हृथउ कीरो	पद्धयमत्थयधीरो ।
भोयसपर्हि णभग्गो	कंतहे णेहइं लग्गो ।
अच्छाइ जाव सुहेण	भुजाइ भोय चिरेण ।
ताव सधम्मु सुसीलो	मत्थयकुंजरलीलो ।
पीवरदीहरबाहो	सुंदरु गोहणाहो ।
तेत्थ यनमिम पवण्णो	चेट्टैरु जाव णिसण्णो ।
विट्ठुउ ता णयणेहि	कीरइं सो सगुणेहि
उत्तउ कोमलवाएं	छंद्रैं चित्तधयाएं ।
घस्ता—तुहुं गोवाल लएवि मइं णेहि तुरंतउ पुरवरहो ।	
कंचणपंचसपर्हि फ़हु जाएवि देहि णरेसरहो ॥ ३ ॥	10

4

On the way they see a merchant caught by a harlot
who demanded money.

सुर्णीऊण वाणी	मुर्णीऊण णाणी ।
णएण विणीए	मणे मणणीए ।
सुएणावि जुत्तो	पुरं हँस्ति पत्तो ।
खणे दिनु दिट्ठी	तहि दिहु सिट्ठी ।
सुही कट्ठिणीए	धरीओ गणीए ।

२ J पवित्री.

3. १ D वट्टइ; N वेट्टइ.

४. १ D संगे उत्तमाणी. ३ DN मजिस्ट्रेट.

भणीओ बलाएं	गिरा कोमलाएं ।
तुमं रायआणा	म जाही अयाणा ।
तुमं जेढूउत्तो	सुईणे विसुत्तो ।
महं पुत्तियाएं	घरे सुत्तियाएं ।
सुछंदे विराएं	कया सोमराएं ।
तहे देहि ^३ दब्बं	णिवारेहि गव्वं ।

10

घट्टा— तहो कोलाहलु अइपवरु हट्टहं मज्जेण पसारियउ ।
ण वि सक्कइ वारहो को वि णरु जामच्छइ वणिवरु धरियउ ॥ ४ ॥

5

The parrot settles the dispute by a wit.

तो भणेइ चाह कीरु	बच्छुलेण वाय धीरु ।
भो कहेइ सेड्डि मज्जु	वारयामि जेण जुज्जु ।
ता कहेइ सेड्डि तासु	कारणं पि कंदलासु ।
तं सुणेवि सूयएण	णाणसायरं गएण ।
उच्चु सेड्डि अक्कयाहिं	देहि दब्बु सज्जयाहिं ।
सो सुणेवि दिव्ववाणि	तासु जाय चिन्तकाणि ।
आणएवि जाव दब्बु	कुट्टिणीहे देइ सब्बु ।
ताव उच्चु सूयएण	णीइमग्गु जाणएण ।
आणि सेड्डि आरिसो वि	देमि दब्बु जेम को वि ।
आणियं च तं पि तेण	सूयएण तक्खणेण ।
दप्पणस्स मज्जे बिंबु	लेहि अक्के पहु दब्बु ।
गूढचित्त जाणिया वि	छंदिणा समाणिया वि ।

5

10

घट्टा— ताँ बोल्लइ कुट्टिणि भग्ग सुय पडिबिंबु किं लेणहुं जाइ वले ।
नं सुणिवि पहुत्तरु सा भणिय सुइणहं किं गहणउ लहइ चैले ॥ ५ ॥

6

The parrot reaches the palace.

हराविय कुट्टिणि जाम सुएण	पयंपह सेड्डि सुयस्स णएण ।
सुवण्णपरिगाहु पहु सरेहु	लप्पिणु भावह तं जि करेहु ।

३ D देवि. ४ J मणिश पसारियउ.

5. १ SJ सक. २ J तो. ३ J लेणहं.
४ JN वले.

सुणेविणु सूयरं बुद्धह तेम
हिरण्णरं अम्हरं कारं करेहुं
सुणेविणु कीरहं भावविसुद्धि
अहीरु पउत्तउ सूयरं एहि
णओ खणि रायदुवारहो सो वि
दुवारिउ उत्तउ कीरं मित्त

वणीसरु चित्ति चमङ्गह जेम ।
सुसज्जनलोयहं चिन्तु हरेहुं ।
अहीरहं दिणिय दाणपविद्धि ।
लपविणु रायदुवारहो ऐहि ।
हुओ घरु बुद्धिसमिद्धिहे जो वि ।
सुमोत्तियदामपसारियचित्त ।

5

घत्ता— लइ अक्खहि वत्त महो तणिय णियरायहो अग्गरं सरल तुहुं ।

पेक्खेसमि णयणांद्यरु छणससहरतुल्लउ तासु मुहु ॥ ६ ॥

10

7

It gives an account of itself to the king.

पडिहाररं रायहो कहिउ पत्र
तं सुणिवि णिवाविउ राणएण
ता सूरं उच्चापवि पाड
भो णरवह करिकरदीहबाहु
मैणि तुट्टरं राएं कीरु बुन्तु
पडिवज्जह जैणवर णाहचाह
ता कहह कीरु णरवह पुरम्मि
जावच्छहुं ते महं भणिय वेलि
गुंजारुणणयणउ कसणवण्णु

सुउ बाहिरे अच्छह देवदेव ।
संभासिउ सो पोमाणणेण ।
अहिणंदिउ आसीवाएं राउ ।
चिरु जीवहि सुरसरि जाम वाहु ।
किं आयउ को तुहुं भणु णिरच्छु ।
तह कवडकहाणउ रयउ फाह ।
सुय पंचसयहं सेंवलितैरुम्मि ।
लइ छिणहुं मेहु हय तेहिं लळि ।
भिल्लाण णिवहु ता ताहिं पवण्णु ।

5

घत्ता— तर्हि रुक्खे चडेविणु सुयधरहिं पासि समोडिय तेहिं खणे ।

ता बद्धा अम्हरं सयल सुअ महं चित्तिउ को वि उवाउ मणे ॥ ७ ॥

10

8

How it reached a hermitage and learnt the sastras. It then informs the king about the minister's beautiful horse.

महं बुत्ता सयल वि सुय करेवि
मिल्लेण चडेविणु सयल दिटु

कवडेण वि अच्छहु खणु मरेवि ।
तले घल्लिय मणेवि ते णिचिटुं ।

7. १ J also reads अणाविउ. २ S मणतुट्टयं. ३ D जिणवर; N corrects जिणवर as जिह पर०. ४ J सेंमलियहम्मि. ५ D मुहु. ६ D adds before this णं छिणिय तेहिं जाहि सों वि आकहिय विठोवरि गुरुय होवि.

8. १ DJN णिविटु.

ता उड़िवि गय दसदिसिहिं ते वि
महं सयलइं सत्यइं जाणियाइं
तहिं दिडुउ गिरिवरतणउ आसु
अइसुंदरु घोडउ ताइं जाउ
महं जाणिउ सो विजाहरेण
घरि अच्छइ मंतिहे सो चरंतु

हउं तावसवाहउ गउ बलेवि ।
पब्ययसिरि सोकखइं माणियाइं ।
गउ वडवासंगहो कामवासु ।
धरणियले लगगइ णाहि पाउ ।
तुह अकिखय णेहपरब्बसेण ।
तं सुणिवि णरेसरु गउ तुरंतु ।

घत्ता— घर जाइवि तासु महंतयहिं पुणु भणियउ वयणु णरेसरइं ।

महो कज्जु ण रथणाहिं माणिकाहिं तुह तुरयइं पुज्जइं मणहरइं ॥ ८ ॥ 10

9

The horse takes the king and the parrot across the sea
where they see a hundred maidens.

णियहियवरं दुक्खु वहंतएण
गउ तुरउ लेवि णियमंदिरासु
तहिं चडिउ णरेसरु सहुं सुएण
कीरेण णिवारिउ देव घाउ
णरणाहें तुरयहो सुयछलेण
ता तुरउ तुरंतउ णहयलेण
समरीणएं राणएं भणिउ कीरु
ता कीरें गयणंगणु सरेवि
आवेविणु कीरइं भणिउ तासु

सो अणिउ तेण महंतएण ।
पल्लाणु विहिउ तहो बंधुरासु ।
देवाविउ फेरउ दिढुएण ।
मा पयडहि छंडहि णियसहाउ ।
कसतादणु किउ कोऊहलेण ।
गउ सायरु लंधिवि दूरएण ।
कहिं लब्धमह बंधव विमलणीरु
अवलोहउ पाणिउ थिरु करेवि ।
लइ चलहि तुरिउ रथणायरासु ।

घत्ता— जाएविणु सायरि कणणसउ दिडुउ तेत्थु रमंतियउ ।

सुर्यवयणइं ठाणे तहो तणइं खणे रायइं देउ समधियउ ॥ ९ ॥

5

10

10

The king wins the heart of Ratnalekha.

णहाणश्चणु देवहं कंरिवि ताउ
सूएण णराहिउ तकखणेण
छोहारदीवसंपत्तेण
अवरोपद चिच्चें मिलियणेण

कणणाण णिवहु णियधरु गयाउ ।
अणुमग्नो णीयउ तहुं तणेण ।
कणणाण णिलउ राणएं गएण ।
ता तकखणि भणियउ सूयएण ।

9. १ N राउ. २ D सुर०.

10. १ N करइ.

हे णरवइ तुहुं पह रथणलेह
चिर कहिय मुणिदहिं अरिसेहिं ।
तं सुणिवि जैरिदैं सा भणीय
हे सुंदरि सूयउ भणइ जाइ
घस्ता-- तं सुणिवि कुमारी पडिलवइ अणुराएं वयणु पडिक्खलइ ।
मई केर तुहारी मणि धरिय सुयवयणु णरेसर किं चलइ ॥ १० ॥ 10

11

He sails with her for home and reaches a deserted island.

तं वयणु सुहावउ सुणिवि तेण
तहि णेहाँ भोयसहास भुत्त
पयडंतिए णिघभ्र परम्पुँ णेहु
तहे वयणु सुणेविणु सोहमाणु
तं भरियउ रथणहिं मणहोरेहिं
सुयतुरथएं धरिणिएं सहुं णरिंदु
तं सलिलजाणु रथणायरस्मि
उव्वसि परिलगउ गयदिणस्मि
घस्ता— पुणु भणियउ कीरु णरेसरइं किम रथणि गमेवी एत्थु सुहि ।
तं सुणिवि कीरु पडिलवइ गिव अइणिघभ्र होइवि मा सुयहि ॥ ११ ॥ 10

12

Their bad luck on the island and the sea.

हयणारिकीरणिव थिरमणेहिं
णिवपहरएं तुरियइं हयसमाणु
रविउन्नामे णरवइ णियइ जाव
पुणु वत्त कहिय कीरहो णिवेण
मणि खेउ वहंतएं सूयएण
खैहु कट्टिवि बंधहु तुरिउ तेव
किय तुरिय जाम चउहिं मि जणेहिं ।
ता चोरहिं हरियउ सलिलजाणु ।
ण वि पेक्खइ बोहिथु तुरउ ताव ।
गउ बोहिथु ण जाणहुं किं पहेण ।
पुणु भणिउ पराहिउ तुरियण ।
रथणायरु लीलएं तरहु जेव । 5

२ J omits this foot. ३ णरिदइं भणिय सा वि. ४ N °लौयणा वि. ५ N पडिहासइं.
11. १ N सुणियएण. २ N तेहइं. ३ JN परमणेहु.
12. १ J omits ण. २ N परेण. ३ S खडि कट्टेवि.

तं रहवि चडिण्णउ सरलराउ
तंहो लहरिहं वंधइ तोडियाइ

गियघरिणिहे सरिसउ सुयसहाउ ।
देसंतर राएं हिंडियाइ ।

घता— ता उड्डिवि सूयउ बडि गयउ पिउ णरवइ लहरिहं कॉकणहो ।
तहो घरिणि मणोहर विहिवसइं णिय खंभायच्छहो पट्टणहो ॥१२॥ 10

13

Ratnalekha at Khambhayacca.

तंहि लंबझलंबा कुट्टणीएं
घरि रयणलेह णेवावि ताएं
ता लंबझलंबएं भणिय मुद्द
तं णिसुणिवि जंपिउ सुंदराएं
सो सोवइ मइं सहुं भणिउ ताएं
तहं दव्यु लेवि वेसहे विइणु
रयणायरवडे सूयहं णिकाउ
सुयणामइं पुच्छिय कहिं गयाय
तहो कहिय वत्त तेहि मि सुपाहि

सा दिढ्ठी ताइं वियक्षणीएं ।
जलगंधु णिवारिउ सुललियाएं ।
विणु गहणइं वेस ण होइ सुद्ध ।
इह जूवइं जो मइं जिणइ माए ।
ता जिणिया जूवें णर तियाएं ।
पुणु दहिउ कूरु अंगणे पइणु ।
तं चुणिवि वलिवि पुणु तंहि गयाउ ।
तुम्हइं सुहि भोयणु लेवि आय ।
पुणु भणिय ते वि वयणुल्लयहि ।

घता— मइं लेविणु तुम्हइं णेहु तंहि जहिं कूरु पइण्णउ बालियएं ।
ता णीयउ तेहि तुरंतयहि घ्रु वेसहि दिउउ सो वि तएं ॥ १३ ॥

14

Her fame in the game of dice reaches Aridamana's ear.

चुणंतइं कीरइं अंसुवमाल
चिराणउ सूयउ ताएं मुणेवि
अरे सुय भायर आवहि पत्थु
ण जाणउ देवि कहिं गड राउ
णिवारिय सूयएं देवि विसाउ
महारउ विच्छु कहेह मयच्छि
सुणेविणु कीरहो वाणि सणिद्ध
पवड्हिय कित्ति समुद्धपमाण

पमेलिय पेक्खवि सामिणि बाल ।
अणाविउ सो सुयणामु भणेवि ।
तुहारउ सामिउ अच्छइ केत्थु ।
पेवड्हिउ तोहे मणम्म विराउ ।
कुणंतहं णासइ सुद्धउ भाउ ।
मिलसइ सामिउ पावियलच्छि ।
रमंतिय अच्छइ भावविसुद्ध ।
सुमोत्तियदामइं बद्ध जुवाण ।

घता— अरिदमणहो केण वि इउ कहिउ पट्टणु खंभायच्छु जहिं ।
ण वि सारिहिं जूवइ को वि णह ण वि सक्कइ जिणणहं बाल तंहि॥१४॥ 10

४ J तंहि.

14. 1 N पकिंडुउ.

15

Reunion of Ratnalekha and Aridamana.

तं सुणिवि णरेसरु थिरमणेण	गउ खंभाइष्वहो तश्वणेण ।
तहिं जाइवि दिटहिं गउ तुरंतु	जूवारहं सयलहं मणु हरंतु ।
तहं मज्जिष्व णिविद्वु त सो सहेइ	छणाइंद्वहो लीला णं वहेइ ।
जीयाइं णरिंदहं आयरेण	सोवण्णहं सत्तसयाइं तेण ।
धणु दितउ भंडहं णगुडाहं	गउ वेसहं घह धणलंपडाहं ।
जूएण पसिद्धी किन्ति जाहे	देवाविउ गहणउ तेण ताहे ।
अप्पुणु पुणु रयणिहि गयउ तेत्यु	सूयएं सहुं रमणि णिविद्वु जेत्यु ।
सा भणिय तेण णं मयणदूउ	लइ सुंदरि खेलहिं सारिजूउ ।

घन्ता— सा जित्ती तेण णराहिवइं जा हूई मणे विहडण्डिय ।

ता ताएं वियाणिवि णियरमणु खणे अंगै अंगु समुचितिय ॥ १५ ॥ 10

16

The goddess reassures Rativega and goes away.

जावच्छह तिएं सहुं तेत्यु राउ	ता तुरय लेवि को वि टकु आउ ।
तहिं मैजिष्व णिहालिउ राणण्ण	किउ ऊहणु तैं सहुं टक्कण ।
बोह्लाविउ राएं णामु लेवि	ता घोड़े जोइउ मुहुं वलेवि ।
अइतुब्लु ऊहणु जो किओ वि	सोवण्णु देवि तैं किणिउ सो वि ।
तियकीरणराहिवअस्सयाहं	मेलाविउ हूर्हउ दुत्थियाहं ।
भुजंतइं सोकखइं तहिं ठियाइं	णियदेसहो पुणु तहय वि गयाइं ।
मइं कहियउ हैलि तुह सो जि राउ	रयणायरे पडियउ धैरहो आउ ।
जह आयउ सो गुणगणमहंतु	तुह मुद्दि भिलेसइ तुज्जु कंतु ।

घन्ता— इउ कहिवि भडारी तहै सयलु सबंगे णिरुवम कोमलिय ।

सा गहय तुरंती णियणिलउ चंदाणण देवहं परिमिलिय ॥ १६ ॥

10

17

Karakanda returns to Rativega.

रेइवेएं ता दुम्मणमणाएं	पंकयरुहकोमलआणणाएं ।
जं देविएं भणियउ वयणु किं पि	अणुसरिउ खणङ्गे ताएं तं पि ।

16. १ J तित्यु. २ S मज्जे. ३ J omits सहुं. ४ S हले. ५ J घरहि.

17. १ D रद्देवएं.

धणु पैवरु लपवि तुरंतियाहं
तं सयलु विहंजिवि दुत्थियाहं
जावच्छह सा तर्हि रह करंति
रथणावलिविहिभारे णमंति
कुसुमंजलिकुसुमहिं विफ्फुरंति
वउसत्थियविहिसत्थेण जंति
ता एकहिं दिणि कणयप्पहाहं

घत्ता— रहवेयहं दिट्ठु गियरमणु तर्हि हरिसहं बहिउ असुजलु । 10
ता विज्ञु चमक्षिय कसणतणु सिहिकंतपं ण जलहरु सजलु ॥ १७ ॥

18

Karakanda conquers the Southern kings.

रहवेयएं पुणु कणयप्पहाहे
परिओसु पवड्हिउ परियणाहं
तर्हि अच्छिवि किन्तिय दिण सराउ
ता दिविडदेसु महियलु भमंतु
तर्हि चोडिचेरपंडियणिवाहं
अरि आयउ तुम्हां उवरि देव
तं सुणिवि खणद्दें ते मिलीय
करि करिहिं मिडिय रह रहवराहं
रोसाहण दारुण अइभिडंति
अंतउ ललंति णर पक्खलंति
कउ संगरु तेर्हि महंतु केव

घत्ता— करकंडपं धरिया ते वि रणे सिरमउड मलिय चरणेहिं तहु ।
मउडगाहिं देक्षिवि जिणपडिम करकंडहो जायउ बहलु दुहु ॥१८॥

19

He reinstalls them and returns to Terapur.

हा हा मई मूढहं किं कियउ
इह पावफलैं दुग्गाइणिवासु
मणि दुमिय मउलियलोयणेण

जिणर्बिबु वि चरणे आहयउ ।
णउ जाणहुं होसाइ कर्हि मि वासु ।
चोडाहिव मुक्का ते वि तेण ।

२ D पउह.

18. १ DN सणद्दें.

जं संगरि मरं तुमहं सलीय तं समदु सयलु महो बंधवासु तं पिसुणिथि तेहि पदिवयणु उचु इय जंपिथि ते चंपाहिवासु तणु तिणु व गणेविणु ललियगत्त	जं बरणहि मउडं दरमलीय । पडिगाहु देसु सर्पिडवासु । तुह सेव करेसहि अम्ह पुत । पुणु सरिय खणद्धे अडविवासु । तउ करिवि तेहं समगिग पत ।	5
घसा— करकंदु तहं तउ णीसरिउ गउ संमुहं तेरापट्टणहो । जाहि सुंदरि मयणावलि हरिय संपत्तउ तं पएसु बणहो ॥ १९ ॥		10

20

Karakanda regains Madanavali and returns to Campa.

आधच्छृ सो तहि आयरेण ता तेण तुरिउ विज्ञाहिवेण अहि हौंतउ हुं अण्णाहि भवस्मि ता दिद्वृत मरं पंजरठिओ वि सो पायं गहिउ मरं चडफङ्गतु छंडाविउ सो पइं तुरियएण सो खेयरु जायउ तहो फलेण एकाहि दिणि चपित हयखुरेण हुं खेयरु जायउ फलइं तेण विररोसें हरिय मरं घरिण तुज्जु हुं एवहि किंकरु तुह भरेण अवराहु कियउ जो मरं वि देव	मयणावलि अपिय खेयरेण । तहो कहिउ भवंतरु णियहिपण । हिंडतु पराइउ तुह घरस्मि । पारावउ पाराविएं जुओ वि । ता पत्तउ तहि तुहुं परिभमंतु । णवकारु पइण्णउ कहणएण । हुं णासिथि गउ तुज्जु वि छलेण । मुणि कण्णजाउ दिण्णउ वरेण । तुहुं पत्थु दिदु संपत्तएण । लह अकिखउ मरं तुह पउ गुज्जु । पुणु णमिय चरण सेण्णयसिरेण । सो खमहि ण छंडमि तुज्जह सेव ।	5
घसा— संमाणिवि दाणइं सो खयरु गउ चंपाहि साहिवि महि णिवह । सो रज्जु करंतउ बहुयदिण तर्हि अच्छृ कण्यामरणिलइं ॥ २० ॥		10

इयकरकंदमहारायचरिए मुणिकण्यामरविरहए भव्यगणकणावयंसे पंचकलाणविहाणकप्ततह-
फलसंपत्ते करकंदपुहइसाहणो चंपापुरिपवेसो णाम अहमो परिच्छेउ समतो ।

॥ संधि ॥ ८ ॥

20. 1 DN संविण्य.

IX

1

The forest guard reports the arrival of sage Silagupta.

चंपाहित बुहयणवेदियउ सुहलीलइं अच्छह जाव तर्हि ।
ता आयउ उज्जाणाहिवइ अत्थाणि णिविट्ठउ राउ जर्हि ॥

सो पुच्छिउ करकंडपं णिवेण सो कहइ णेरेसर उववणम्मि जसु दंसणे हरि उवसमु सरेइ अवरुप्परु बद्रइं जे वहंति जसु दंसणे अणुवय के वि लिंति केर्हिं मि मणि गहियइं गुणवयाइं धम्मालउ संजमणिलउ भाइ तर्हि आयउ मुणिवरु णाणजुन्नु	कहे आयउ तुहुं कज्जेण केण । जो श्चायहि सुमरहिं पियमणम्मि । करिकुमहो गाहु ण सो करेइ । 5 तहो दंसणे महउ मणे लिहंति । जिणु छंडिवि अण्णहिं मणु ण दिंति । अवराइं मि पुणु सिक्खावयाइं । किं जिणवरु मुणिवेसेण णाइं । णामेण पसिद्धउ सीलगुन्नु । 10
घस्ता— करकंडु सुणेविणु तं वयणु अत्थाणहो उट्ठिउ तक्खाणिण । गउ सत्तपयइं मउलेवि कर सुमरंतउ मुणिवरपय माणिण ॥ १ ॥	5

2

People start on a visit to the sage.

ता आणंदभेरि तुरंतएण तहे णंहु सुणेविणु लेद्धभोय क वि माणिणि चाल्लिय लालियदेह क.वि णेऊरसहैं रणझाणंति क वि रमणु ण जंतउ परिगणोइ क वि अक्षयधूव भरेवि थालु	देवाविय तुहुं राणएण । परिमिलिय खणद्दें भवियलोय । मुणिचरणसरोयहं बखणेह । संचाल्लिय मुणिगुण णं शुणंति । मुणिदंसणु हियवं सइं सुणेइ । अहरहसइं चाल्लिय लेवि बालु । 5
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1. १ J जेण.

2. १ DJ जंदिय०. २ DN सह. ३ DN जयरलोय. ४ N मुणिवरगुण युणंति.

क वि परिमलु बहलु वहंति जाइ विज्ञाहरि ण महियलि विहाइ ।
 घस्ता— काइ वि छणससहरआणणिय करे कमल करंती संचलिय ।
 आणंदिय भेरिहे सुणिवि सरु लहु भवियण सयल वि तहिं मिलिय ॥२॥

3

On his way Karakanda sees a miserable woman.

जिणिदधमरत्तओ	मुणिदपायभत्तओ ।
सुवणणकांतिदित्तओ	सरोयपत्तणेत्तओ ।
पलंबपीणहत्थओ	विबुद्धसव्वसत्थओ ।
विसुद्धसंधिगत्तओ	पणेण जाव पत्तओ ।
तहिं पि ताव दिट्ठिया	भणंति हा पमूढिया ।
पुरंधि का वि दुक्खिया	हणंति दो वि कुक्खिया ।
रुवंति अंसुवाहुं	जणाण दुक्खसंकुलं ।
कुणंति चित्तु आउलं	धरंति वेसु वाउलं ।
घुलंति जा वि मुच्छए	पडंति भूपपसए ।
सुणेवि तं णरेसरो	सुवारुणिद्वर्णीसरो ।

5

10

घत्ता— करकंडइं पुच्छिउ को वि णह पह णारि वराई किं रुवइ ।
 विलवंती हियवइं दुहु करइ अप्पाणउ विहलंघल मुअह ॥ ३ ॥

4

He learns the cause of her troubles and becomes disgusted
 with the ways of the world.

ता अक्खिय रायहो वत्त तेण	दुश्खाउर ह्रई पह जेण ।
तं कारणु णिसुणहि सामिसाल	भुंजंतिहे भोयहं सयलकाल ।
उप्पाणउ णंदणु विहवसेण	सो णीयउ आयहे वहवसेण ।
तें रुवह सदुक्खउ महिल पह	अप्पाणउ घळइ बद्धणेह ।
परिमेल्लइ पासु ण णंदणासु	वीसरइ ण सो पुणु णियमणासु ।
तं सुणिवि वयणु रायाहिराउ	संसारहो उवरि विरक्तभाउ ।
धी धी असुहावउ मंश्लोउ	दुहकारणु मणुवहं अंगभोउ ।
रयणायरतुल्लउ जेत्यु दुक्खु	महुर्विदुसमाणउ भोयसुक्खु ।

5

4, १ N संवलोऽ.

घन्ता— हा माणउ दुक्ष्यां दङ्कृतणु विरसु रसंतउ जहिं मरइ ।

भणु णिग्धिणु विसयासत्तमणु सो छंडिवि को तर्हि रइ करइ ॥ ४ ॥ 10

5

Transitory nature of worldly existence.

कमेण परिद्विउ जो उधेरे
जो बालउ बालहिं लालियउ
णवजोव्यणि चडियउ जो पवरु
जो बूढउ वाहिसपर्हि कलिउ
वलहद्यां सहुं हरि अतुलबलु
छक्खंड वसुंधर जेहिं जिया
विज्ञाहर किणर जे खयरा
फणिणाहां सरिसउ अमरवद्य

घन्ता— णउ सोत्तिउ बंभणु परिहरइ णउ छंडइ तवसिउ तावि ठियउ ।

धणवंतु ण छुट्टइ ण वि णिहणु जह काणणे जलणु समुद्रियउ ॥ ५ ॥ 10

6

Fickleness of worldly pleasures.

दद्वेण विणिमिउ देहु जं पि
णवजोव्यणु मणहरु जं चडेइ
जे अवर सरीरहिं गुण वसंति
ते कायहो जइ गुण अचल होतिं
करिकण्ण जेम थिर कहिं ण थाँइ
जह सूथउ करयलि थिउ गलेइ
भूणयणवयणगाइ कुडिल जाहं
मेलंती ण गणइ सयण इइ

घन्ता— णिज्ञायइ जो अणुवेक्ष चल वद्यायभावसंपत्तउ ।

सो सुरहरमंडणु होइ णहु सुललियमणहरगच्छउ ॥ ६ ॥

5

लायणउ मणुवहं थिह ण तं पि ।
देवहिं वि ण जाणिउ कहिं पडेइ ।
ण वि जाणहुं केण पहेण जंति ।
संसारहं विरइं ण मुणि करंति ।
पेक्खंतहं सिरि णिणासु जाइ ।
तह णारि विरच्ची खणि चलेइ ।
को सरल करेवइं सक्षु ताहं ।
सा दुज्जण मेत्ति व चल णिकिटु ।

10

7

Helplessness of the mortals.

रयणीए परिसमणु
आवद्यां पत्तारं

संगामे सुरदमणु
हिययस्मि द्युत्तारं ।

6. १ N णु. २ DN गां. ३ SJ संपणउ.

7. १ J रमणीए. २ DN सत्तारं.

तहो किं पि णउ फुरइ	उद्ग्रह वहसरह ।	
अह विवरे पहसरउ	सुरलोउ अणुसरउ ।	5
सुरगिरिहि आसहउ	पंजरहिं तणु छुहउ ।	
बंधवर्हि मित्तेहि	करधरियकुंतेहि ।	
पुत्तेहि सुथियउ	मंतेहि रकिखयउ ।	
भडणियरपरियरिउ	णउ तेहि पुणु धरिउ ।	
बलएउ चकहरु	सुरणाहु णहे खयरु ।	
जमु वरणु धरधरणु	ण वि होइ कु वि सरणु ।	10
घन्ता— असरणअणुवेक्षउ जो वि पुणु अणुदिणु भावह पिययमणे ।	सो सुरणारिहि ललियतणु भोयवंतु भुजियह खणे ॥ ७ ॥	

8

Troubles of life.

संसारे भमंतहं कवणु सोक्खु	असुहावउ पावह विविहदुक्खु ।	
णरयालं णाणाणारपर्हि	चिरकियहि णिहम्मह वहरपर्हि ।	
हियएं ण वि चित्तहुं सक्षियाइं	तर्हि भुत्तइं पवरइं दुक्षियाइं ।	
अवरुप्परु जाइविरुद्धपर्हि	तिरियाण मज्ज्वे उप्पणारहि ।	
मुहबंधणछेयणताडणाइं	पावियहि तेहि तणुकाडणाइं ।	5
मणुयत्तणे माणउ परिमलंतु	परिविज्जाइ णियमणे सलवलंतु ।	
सुरलोएं पवणउ णटुवुद्धि	मणि झिज्जाइ देक्षियवि परहो रिद्धि	
णैडणारि जेम रुवाइं करेह	तिम जीउ कलेवर सहं धरेह ।	
घन्ता— संसारहं उवरि पिहालणउ किउ जेण णरेण कयायरेण ।		
भणु काइं ण लद्वउ तेण जह पवररयणरयणायरेण ॥ ८ ॥		10

9

Sole responsibility of each individual.

जीवहो सुसहाउ ण अरिथ को वि	णरयम्मि पडंतउ धरइ जो वि ।	
सुहिसज्जणंदणइटुभाय	ण वि जीवहो जंतहो ए सहाय ।	
णिय जणणि जणणु रोचंतयाइं	जीवें सहुं ताइं ण पउ गयाइं ।	
घणु ण चलइ गेहहो एकु पाउ	एकल्लउ भुंजइ धम्मु पाउ ।	

8. १ S पायालं. २ N परिविज्जाइ. ३ D जणणि; S णह णारि.

9. १ J omits the portion from भुंजइ to एकल्लउ in line 6.

तणु जंलणि जलंताइं परिवडेह
जहिं णयणणिमेनु ण सुहु हवेह
अहिणउलसीहवणयरहं मज्जे
सुरखेयरकिणरसुहयगाम

एकल्लउ वद्वसधरि चडेह ।
एकल्लउ तहिं दुहु अणुहवेह ।
उप्पज्जइ पकु वि जिउ असज्जे ।
तहिं भुंजइ पकु वि जियह जाम ।

5

घता— इह अणुवेक्खा जो अणुसरह सीले मंडिवि गियतणु ।
सासयपए सो सुहणिलए एकल्लउ सोहइ मुक्ततणु ॥ ९ ॥

10

10

Senses and qualities are alien to Self.

इउ भासह मुणि गुणगण वहंतु
परिपोसिउ उसहसपहिं जं पि
लोयणइं सुतारइं दीहराइं
जीहा तरुपल्लवसणिणहा वि
तणुफंसगंधकण्णहं समिद्धि
जे अधर वि गुण कायहो मिलंति
जे कायहो थूला बहुय के वि
कोहाइचउकु वि पुणपाव

जीवहो परिभिणउ तं कहंतु ।
भिणउ सरीह जीवाउ तं पि ।
जीवहो परिभिणइं सुहयराइं ।
जीवहो दूरेण वि सा थिया वि ।
जीवहो अहभिणी रुवरिद्धि ।
ते जीवहो भिणा संचलंति ।
अहसुहमा जीवहो दूरे ते वि ।
ते जीवहो भिणा कम्ममाव ।

5

घता— एह अणुवेक्खा थिर करिवि गियमणि झायह जो जि णह ।
सो परमप्पउ गिमलउ देहविवज्जिउ होइ वह ॥ १० ॥

10

11

Impure nature of the physical body.

एहु देहहो भणु गुण को विहाइ
जे णयण तरल विबमगया वि
भणु णासारंधहो का विसुद्धि
गुण अमिउ अहरे जणु किं कलेह
गुण दीसह कबणु उरोरुहाइ
घणमसपवडियर्पिडयाइ
कडिमंडलु भणियेउ किं बुहेहिं

कउ मंडणु असुइ सेहावें जाइ ।
ते दूसाणिवहिं दूसिया वि ।
जहिं गलइ सिभु पयडउ असुद्धि ।
जहिं लालासारणि परिषुलेह ।
परिपूरिय पूयं वणाणिहाइ ।
कौं करइ ररे तहो दूसियाह ।
परिसवह असुद्धउ विहिं मुहेहिं ।

5

२ DNS जलणु, ३ J अणुपेक्खा.

11. १ N सहाय. २ JDN omit this foot. ३ S भणिउ.

वसरुहिरमंसहद्वौइ जेत्यु भणु सुद्धिहे कारणु कवणु तेत्यु ।
जह भितरु बाहिरु विहि करन्तु भणु जणवउ को तर्हि रह सरन्तु ।
घत्ता— उप्पण्णउ सुक्राइ सोणियइ असुइसहावउ जो जणु ज्ञायइ । 10
एह अणुवेक्ष्वा णिनुलिय तं पुणु सिद्धिहे मग्गएं लायइ ॥ ११ ॥

12

How Karmas are contracted.

रथणायरे जलसंधाउ जेव	कम्माण णिवहु आसवह तेव ।
जह सलु पणद्वूउ चुंबण	आणियह कम्मु तह जीवण
सहंसणेण परिचत्तण	संमिलह कम्मु मिच्छत्तण ।
वज्जरह जिणेसह गलियछम्मु	अविरहपरिणामें मिलह कम्मु ।
कम्मासउ कोहें माणण	तह ढंभहैं लोहहैं कीयण । 5
मणमारणु सीलउ जह हवेह	कम्मासववहरि ण संभवेह ।
हिंसालउ वयणु वि जो सरेह	तहो कम्मु मिलंतउ को धरेह ।
जो हिंसइं काउ समायरेह	सो कम्मइं सहुं ता रह करेह ।
घत्ता— वंधहो कारणु करेवि तणु अणुवेक्ष्वा जो ज्ञायइ पुणु हियण ।	
सो धण्णउ सासग्यसोक्खरसु अविरामएं सो णरु तर्हि पियण ॥ १२ ॥	10

13

How the inflow of the Karmas is checked.

जो समत्तु धीरंचिन्तु उद्धरेह	सो वि दुडु मिच्छिदिटि संवरेह ।
जो खमाएं सुद्धियाएं बावरेह	कोहवारि दुक्खकारि सो हरेह ।
मद्वेण जो चरेह सुँद्धण	माणखंमु तासु जाइ णिच्छण ।
अज्जवमिं चिन्तु देह जो महंतु	सौ हवेह वंचणाविसो णिहंतु ।
कायपिडे सुंदरे वि जो णिरीहु	सो णिहंतु पक्खलेह लोहसीहु । 5
धम्मे संतु भोउ देवि जो सरेवि	तं मणो वि मकडो वि सो धरेवि ।
पूययाएं पूयपह वीयराउ	तक्षणेण सो हणेह दुट्ठराउ ।
धम्मसञ्चु भावसुद्धि शाणजोइ	जो करेह सो धरेह काँउलाइ ।

४ S हठाः.

13. १ SJ धीरूँ. २ S adds भावण before सुद्धण. ३ S सोह देह. ४ S भाव.
५ DN केउगोई.

घन्ता— खमदमसहियउ गुणणिलउ पयउ जो पयडिउ संवरहौ ।

अणुहुंजिवि सोक्खाइ सगे पुण सो सिद्धिहै सम्मुहुं संवरहौ ॥१३॥ 10

14

How the Karmas are got rid of.

बिहिं भेयहिं णिज्जर खवियणेहै
 १ चिरकालैं संचिउ कम्मु फारु
 रविकिरणहिं गिंभे जो तणु खवेह
 सिसिरमिम तुसारु जो सिरे धरेहै
 जो दुद्धरु तवभरु उव्वहेहै
 अणिर्बद्धउ वयणु जि संवरेहै
 मणु मारहै जो बाहिरे चरंतु
 चंदायणे भोयणु जो चरेहै
 बहु कायकिलेस जो अणुसरेहै
 अविवाय सो णिज्जर जणु वहेहै
 सयमेव समावइ कम्मु जासु

सविवायावायर्हि मुणहिं पह ।
 उप्पायरहै भुंजाइ बहुपयाहै ।
 जो तहतले वरिसालैउ गमेहै
 सो कम्मु पयस्ते अवहरेहै ।
 उव्वासर्हि जो तणु मैणु करेहै ।
 १ सो सयलहैं कम्महैं णिज्जरेहै ।
 सो हणहै कम्मु जणु मणि तुरंतु ।
 सोवीराहाहै जो आयरेहै ।
 बावीसपरीसहैं जो सहेहै ।
 जो दुविहु परिगदु परिहरेहै ।
 १० णिज्जर हवेहै सविवाय तासु ।

घन्ता— णिज्जरहै कम्मु संसुद्धमणु मणवयकाएं जो वि णरु ।

देवाण मज्जे भुंजेवि सुहु सो णिच्छाइं सिवपण लहइ घरु ॥ १४ ॥

15

Divisions of the universe.

तिहिं खंडहिं खंडिउ लोउ पहु
 णारयणिवासु पढमउ विहाइ
 घरु बीयउ तिरियहैं जं अमेउ
 जहिं अमरहं विरहै ण अतिथ भोउ
 दुहु दीसहै जर्हि ण वि णिमिसमेन्तु
 जं फहियउ मुणिगणवरगुणीहिं

सो चउदहै रज्जुय उड्हेहु ।
 पलहतिथड मल्लउ धरिउ णाइ ।
 झलरिसमाणु तं तिरियलोउ ।
 अमरालउ मुंरयसमाणु होहै ।
 तहो उवरि पसिद्धउ सिद्धखेन्तु ।
 ५ तं यक्षउ वायथलेहिं तीहिं ।

14. १ N देह. २ N adds before this तिरियहैं हवेहै अविवाइ फारु । संभवहै णरहै सववाइ साह । ३ J सो पायहै. ४ SJ वरिसाउल. ५ N लिणु. ६ N अणुबद्धउ. ७ All my MSS read this foot after line 10. It has been placed here as it seemed a suitable counterpart of the preceding foot. ८ N 'काएहिं.

15. १ S reads विरियहिं and explains it as जानीहि. २ SJ मुरहै.

गयणंगणे रथि अच्छेइ जेथ
किरियाविहीणु णहु किं परेण
घस्ता— पालिवि पंच महव्ययइं लोयाणुवेक्खहें जो मणु जुंजइ।
सो णहु घण्णु सलक्खणउ अमरहं सुहाइं अणेयइं भुंजइ॥ १५॥

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16

Pious thoughts.

जिणणाहपायपंकयरुद्दाहं
सहंसणणाणचरित्याहं
महो जम्मे जम्मे पंच वि वयाइं
परियाणिड जैं संसारसारु
समदमजमणियमकयायराहं
दहलक्खणधम्महो सुंदरासु
जरजम्मणमरणइं अवहरंतु
चउदहगुणठाणइं महो घड्णतु
घस्ता— अणुवेक्खा योहेणं अणुसरिवि पुणु हियएं चडाविय जेण लहु।
सिधकामिणिवयणहो मंडणउ कियउ खणद्दें तेण बहु॥ १६॥

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17

Fruits of observing Dharma.

दहलक्खणलक्षिउ होइ धम्मु
धम्मेण तुरंगम संपर्दति
धम्मेण विमाणहिं रह करेइ
धम्मेण लहइ वरलच्छि फार
संपज्जहिं धम्मइं विविह भोय
धम्मेण सरासइ वयणि ठाइ
धम्मेण सत्तभोमइं घराइं
सुर सेवहिं धम्में जिणवरिद
धम्मेण सलक्खण होइ णारि
घस्ता— दामोयर जिणवर धम्मे फुडु पडिकेसव संकर साभि सुर
कलाणइं सयलइं ते हवहिं धम्मेण वि हलहर चक्रहर॥ १७॥

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16. १ S 'सार्वाइं

17. १ S कि बत्थु

With the pure thoughts Karakanda reaches the sage.

अणुघेक्षतउ पयउ मणे सरंतु	विसयाण परम्मुहं सैइं करंतु ।
महिलाण गिवद्दु तिणसस्मु गणंतु	सवणाण पियारी गिर भणंतु ।
मणु चवलु चलंतउ संथवंतु	संपत्तउ णंदणवणु भमंतु ।
जं किणरखेयररववमालु	तं दिट्ठु णंदणवणु विसालु ।
कोहाइजलणविहमणमेहु	जो णाणकिरणविष्णुरियदेहु ।
जो कामकिरायहो हियसलु	जो मोहभद्दहो पडिखलणमलु ।
दहलक्षणधम्महो जो गिवासु	परसमयकयारहो जो हुवासु ।
जो तवसिरिकामिणिवयणरन्तु	जो कम्मणिबंधणबंधचसु ।
घता— जो जम्मणमरणविणासयरु दुविहभेयसंजमणिलउ ।	
सो उववणे दिट्ठु सीलणिहि सिंवकामिणिवयणहो वरतिलउ ॥१८॥	10

The king hymns the sage and requests for a religious sermon.

तहो दंसणे जायउ हरिसु अंगे	कमलाण जेम रविकिरणसंगे ।
भामरि तिउ देविणु थुइ करेवि	पुणु चरणकमलजुघलउ सरेवि ।
जय तिमिरपणासणखरदिणिद	पयपाडिय पइं सुरणरफणिद ।
जय माणमहागिरिवज्जदंड	जय णिरुवम मोक्षहो भरियकुण्ड ।
जय मोहविडविञ्छिदणकुठार	जय चउगाइसायरतरणकार ।
तुहुं दूरि णमंतहं हरहि पाउ	जह दिणयरु तमफेडणसहाउ ।
पइं सुमरइ अणुदिणु जो मणेण	सो सिवपुरि पावइ तक्षणेण ।
कमकमलइं वंदिवि मुणिवरासु	उवविट्ठु अगणं तवधरासु ।
सो भणइ भडारा हरियछम्मु	महो को वि पयासहि परमधम्मु ।
घता— ऊं कियइं पणासइ दुहणिवद्दु परिवद्दु तिवसुहु अणुवमउ ।	10
तं कहहि भडारा करुण करि हियलोयहं भव्वहं सग्गमउ ॥ १९ ॥	

The sage's sermon on holy conduct and ways of charity.

तं सुणिवि तहो वयणु मुणि भणइ हयमयणु ।

18. १ DN मह. २ Folio No. 73 of N containing the portion from here upto line 4 of Kadavaka 23 is missing.

तहो कहइ धरधम्मु	जं करइ सुहजम्मु ।	
जो धम्मतह राय	सो होइ दुहुं भेय	
वयजलहं सिचियउ	वहेइ सुत्थियउ ।	5
णरजम्मलद्वेण	भावएं विसुद्धेण ।	
जिणपुज जो करइ	मुणिचरण मणे धरइ ।	
सज्जाउ अणुसरइ	संजमहं संचरइ ।	
तवणियमभारेण	दिण गमइ सारेण ।	
वउभेयपरिभिण्णु	जें दाणु जणे दिण्णु ।	10
तिविहस्स पत्तस्स	सुविसुद्धपत्तस्स ।	
जिणगेह जाएवि	भस्तीएं आणेवि ।	
अह गेहि पत्तस्स	कालिं भमंतस्स ।	
मुणिगणहं भस्तेण	सुविसुद्धवित्तेण ।	
मज्जाण्ण हूयम्मि	णियगेहपत्तम्मि ।	
ठा भणेवि गेहणेवि	तहो पटु पुणु देवि ।	15
पयकमल धोवेइ	जलु तं पि वंदेइ ।	
चंदणहं अक्खेहि	फुलें णिवज्जेहिं ।	
वीचेण धूवेहिं	पूजेहि पूगेहिं ।	
अंजलियनिरस्स	वंदेइ पथ तस्स ।	

घत्ता— छहिं कम्महिं जो णह संचरइ छव्वासयछायउ जासु तणु । 20
असुहत्तउ लेसउ परिहरिवि जिणबिबहो झुंजइ णिययमणु ॥ २० ॥

21

Right faith and righteous living.

किं बहुयहं परवर जंपिण	सहंसणु पालइ जो हिषण ।	
सहंसणु जिणवरणिलछुएण	सहंसणु फिछइ मिच्छएण ।	
सहंसणु तखहं सहहेण	संकाइयदोसहं णिम्माहेण ।	
पुणु मञ्जु मंसु महु णवणियाइं	वडपिपल जेण विवज्जियाइं ।	
पिल्लि किलणि फैफरि उंवरी वि	जो वज्जइ इह पंखुबरी वि ।	5
ण वि खेलइ जूँ ण पिवइ सीहु	जो होसइ मंसहो णह णिरीहु ।	
ओ वज्जइ वेसा णयणरम्म	पारद्धि ण खेलइ जो अहम्म ।	

जो हरह ण परथणु णव कया वि दूराउ विवज्जइ परतिया वि ।

घत्ता— जो सत्त वि वसणईं परिहरह विसतहवरु जह सव्वायरहं ।

सो सोकख णिरंतर अणुवह ण वि खज्जइ दुकखणिसायरहं ।

10

22

Religious observances for a householder.

वयहीणु ण णरवह महह को वि
विहिं भेयहिं ताइं समासियाईं
अणुवयहं सुथलहं अकिलयाईं
तसजीवहं रक्खा जो करेह
णउ बोल्ह थूली अलियवाणि
णउ चोरिएं गिणहं दब्बु जो वि
जो णारि पराई गणह माय
परिमाणु परिग्नहे जो करेह

घत्ता— णिसिभोयणे सहुं दिसिगमविरमु पसुपासु जु वंधणु परिहरह ।

भोयहं उपभोयहं तणु करिवि सो सुरहरि लीलहं रह करह ॥२३॥

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10

वयवंतउ रंकु वि पुज्जु होह ।
धरवयहं जईसरसंठियाईं ।
अइसुहमहं ताइं महव्ययाईं ।
सो माणउ पढमउ वउ धरेह ।
सो बीयउ अणुवउ धरह जाणि ।
सो पालह अणुवउ तद्यओ वि ।
सो अणुवउ तुरियउ धरह राय ।
सो णरवह पंचमु वउ धरेह ।

23

Householder's Dharma continues.

समभावहं जीवहं जो णिएह
जो अट्रउदहं परिहरेह
उववासु करह मासहो चयारि
जो णरवह चउविहु देह दाणु
वाहीणहं ओसहु जो करेह
जो भोयणवेलहे पत्तदाणु
काहणणहं दीणहं दुस्थियाहं
जो पछिभमयालि सलेहणेण

घत्ता— जो एयहं अणुवयगुणवयहं सिक्खावय पालह दुखरहं ।

सो सासयवहुमुहलंपडउ पावेसह सुक्खपरंपरहं ॥ २४ ॥

5

10

परिभावह संजमु जो हिएहं ।
सो णरवह सामाइउ धरेह ।
दो अटुभि चउदसि दुकखहारि ।
दय जीवहं देह जो अवह णाणु ।
सो सग्गु अलीढहं अणुसरेह ।
अणुराएं दिणणउ खाणु पाणु ।
जैं भोयणु दिणणउ भुकिलयाहं ।
सुहि पाण विसज्जइ थिरमणेण ।

Ascetic duties.

<p>घरधम्मु णेरसर एम होइ रिसिवयइं पंच णिलुणेहि राय तसथावरजीवहं करइ रक्ष अणुरायदं अलिय ण कह भणेइ जो परधणु कह व ण अवहरेइ जो णवविहु कीरइ वंभचेह जो दुविहु परिग्नहु परिहरेइ मूलगुणइं जो णेरवइ धरेइ उत्तरगुण जेस्तिय मुणिवराहं विहिं भेयहिं जं थिउ सवणरम्मु</p>	<p>इउ भणहिं चिराणा परमजोइ । खलु एकु ण पहसइ जेत्यु माय । सो भुंजइ भोय असंखलश्व । सो वयणइं सुरगुरु आहणेइ । सो सुरवइ विवणम्मणु करेइ । सो पावइ सिवसुहु णटमेह । संसारमहणउ सो तरेइ । आलिंगणु तहो सिववहु करेइ । णिव पारु ण पावइ को वि ताहं । तं णरवइ मइं तुह कहिउ धम्मु ।</p>	<p>5 10</p>
<p>घन्ता— पयाइं वयइं पंच वि णिवइ परिपालइ सत्तियं जो वि णहु । कण्यामरसिवमाणिणि वरहि सो होइ णिश्चतउ तोहे वरु ॥ २४ ॥</p>		

इय करकंडमहाशयवरिए सुणिकणथामरविरहए भठवयणकणावर्यसे पंचक्लाणविहाणकणत ह-
फलसंपत्ते करकंडममायणणो णाम णवमो परिच्छेड समतो ।

॥ संधि ॥ ९ ॥

X

1

Karakanda's questions and the sage's reply.

आयणिवि तं चंपाहिवेण पुणु भणिउ मुणिसरु जयसिरेण ।
महो अक्षवहि करुणाइ मुणिपवर जं पुच्छिउ मई हउं तुच्छें सरेण ।

जह अंगु सलोणउ हुयउ महु
अैइवह्लहु महु जणणिहे रमणु
कैं कम्मैं सा करिणा हरिया
तं सुणिवि पयासह तालु मुणि
एत्थमिम भरहे वेयद्विगिरि
रहणेउरु चक्रवालु पायरु
णिद्वाढिउ सो दाईरहिं तहो
उवसाहिय मेझणि तर्हि ठियइ
धणमिनु णाउ तर्हि अतिथ वणि
सम्मतरयणरयणायरहो

करे कंडु कीस तं कहाहि लहु ।
विच्छोयउ कैं कम्मेण भणु ।
महो घरिणि काईं खयरेण णिया ।
जं भणमि णरेसर तं णिसुणि ।
तहो दाहिणदिसिहि समिद्धसिरि ।
तर्हि णीलु णराहिउ हुउ खयरु ।
गउ णासिवि तेरापट्टणहो ।
जिणघरइं अणेयइं तैं कियइ ।
जो सेवहि अणुदिणु सयलगुणि ।
धेर धणवह गेहिणि अतिथ तहो

5

10

घस्ता— जं बुध्वह तं सयलु वि करइ गुणवंतउ तोहे वि हरइ मणु ।
धणयनु अतिथ गोवालु वरु सीलेण विद्वासिउ जालु तणु ॥ ? ॥

2

Cowherd Dhanadatta of Terapur once plucked a lotus.

सो एक्कहिं दिणि णिसि मोक्कलेवि
तर्हि दिटु सरोवरु तेण रम्मु
कमलायरु रेहइ अैसुतारु

गउ दाहिणदिसि महिसिहुं लप्पवि ।
धरकमलहिं फुलिउ णाईं धम्मु ।
णं धरहिं समागउ णहु सुतारु ।

1. १ Folio No. 75 of N containing the portion from here upto line 3 of kadavaka 4 is missing.

पोमिणिदलउप्परि पुङ्डरीय रेहति अह व वियसियसुराय तहो मजिश परिद्विउ पकु पोमु तं देक्षिण्यि तहो मणि फुरिउ राज जलि पद्मसिवि लहयउ पोमु तेण	३ ५ ६ ७ ८ ९ १०	१० ११ १२ १३ १४ १५ १६
ग्रन्था— तं लेविणु जा सो णीसरइ हरिसुक्कंठियणिययतणु । परिफुल्लियपोमहो संगण्णा ते वियसिउ णिम्मलु तासु मणु ॥ २ ॥		

3

A Sura charged him to present the flower to the greatest person on pain of death.

तं सरखु लेविणु चलिउ जाम गोबालु भणिउ तैं सुरवरेण जं फुलु ण लेणहं लहइ को वि तं लहयउ सुंदर पइ णरेण ता पह करेजहि मज्जु वाय जसु दंसणि तुरियउ दुरियणासु जो मज्जु वयणु ण करेहि मित्त फणिदेवै भणियउ वयणु जं पि	१ २ ३ ४ ५ ६ ७ ८ ९ १०	सुरु आयउ णायकुमारु ताम । सरु रक्खिउ मइं इउ आयरेण । णउ खेयरु विसहरु सुरवरो वि । मरं भणियउ तुहुं सव्वायरेण । जो वहुउ तिहुवेणे णमियपाय । इउ कुसुमु चडावहि चरणि तासु । तो णिच्छउ मारमि सुखचिन्स । धणयसु गयउ मणेवि तं पि ।
ग्रन्था— तैं चिंतिउ बहुउ सेद्विउ महु जो पणविउ सयलहिं णरवरहिं । एं फुलें अन्नमि पाय तहो जं रक्खिउ देवहिं विसहरहिं ॥ ३ ॥		

4

The cowherd in search of the greatest man.

तं मुणिवि गयउ सेद्विई समीउ ता पुच्छिउ सेद्विहिं महो पुरो वि धणयसु भणइ भो लेहि ताय कहिं कारणु पुच्छिउ सो कहेइ जो बहुउ तिहुवणि पुज्जि सो वि इउ सुणिवि ताय चिंतनु आउ	१ २ ३ ४ ५ ६ ७ ८ ९ १०	तहो पुरउ परिद्विउ सो विणीउ । किं थकउ तुहुं पंजलियरो वि । एं पोमैं पुज्जमि तुज्जु पाय । सरे लयउ पोमु मरं सुरु भणेइ । णउ पुज्जहि जह मारेमि तो वि । लह अप्पहिं पुज्जमि तुज्जु पाउ ।
3. १ J तिहुवणि.		4. १ SN सुणेवि. २ N पंजलि धरेवि.

तुहुं वद्दु जणवयवंदणिज्जु
तं सुणिवि सेद्धि पभणेह पुत्र
वणि लेबि गयउ सो णिवधरम्भि
पुन्नुत्तु सयलु वि कहिवि तासु

फुलेण वि पर्णे पुज्जणिज्जु ।
महो णरवह वद्दु चासवित्त ।
णिउ दिद्दु ता जिणमंदिरम्भि ।
तुहुं वद्दु पणवह लोउ जासु । 10

घत्ता— तै आयइं पुज्जहुं पाय तुहुं फुलेण सरोवरलद्धिण ।
तं सुणिवि णरेसह पदिलवह महो वद्दु सुणिवह णिछ्छिण ॥ ४ ॥

5

He worshipped the Jina with the flower with his hands and feet unwashed. Hence he was reborn as Karakanda.

गय सब्ब पुरउ ते सुणिवरासु
तुहुं वद्दु सुणिवर वीयराय
हउं वद्दु होमि ण मुणि भणेह
देवाण देउ जिणवह पसिद्धु
जो णाणसमिद्धउ सिद्धिपत्तु
धणदत्तु सुणेविणु तासु वाणि
जिणु अंचित तै पोमै वरेण
तहो लोयहिं साहुकारु दिण्णु
तहो पकहो फुलहो फलइं सो वि
जिणमहिम विसुद्धिएं जो करेह

तं फुलु चडावहुं जसहरासु ।
परिपुज्जहुं पोमै तुज्जु पाय ।
सब्बहं गरुआरउ जणु गणेह ।
अरिकम्भ हणेविणु जो विसुद्धु ।
सो पुज्जहि तुहुं अणुरायरक्षु । 5
धोवंतउ ण वि पुणु चरणपाणि ।
चिरु मेहहिं णारं पुरदरेण ।
भसीभरेण मणु जासु भिण्णु ।
चंपाहिवांशणु तुहुं हुओ वि ।
सिवकामिणि करयलि सो धेरेह । 10

घत्ता— कहमइं विलित्तहिं पयकरहिं जं अंचित जिणवह जयतिलउ ।
तै कंडु तुह पए करे हुइय इउ अकिलउ मईं तुह सुहणिलउ ॥ ५ ॥

6

Past life of Karakanda's parents. Nagadatta and his faithless wife.

भो णरवह गुणगणहरिय सहाँ
इह भरहे अतिथ साँवत्तिथियुहि
तहिं अतिथ पसिद्धउ महुत्तुषि
तहो णायदत्त णामै घरिणि

सुणि एवहिं जणणहो तणिय कहाँ ।
जहिं रमां फिरासित चिरु चर्यरि ।
सिरिणायदत्तु णामेण वाणि ।
चिताणलउभव सा अरणि ।

5, १ S अणुराएं तुरंदु.

6. १ J. चह. २ J. कह. ३ N. वासति.

तहो पासु बणीसह णउ मुअइ
तें बणिणा जो परिपालियउ
बणिणंदणु णरवइ रुढिगउ
सो एकहिं दिणि बंभणहो सुँओ
घस्ता— कणिदत्ताइं सो बंभणसुयउ अबलोयउ पंक्यणेस्तियएं ।
अणुराउ पवड्हुइ तहो उथरि मणि चितिउ सुललियगत्तियएं ॥६॥ 10

7

Her love advances out of wedlock.

सा जोवइ पुणु पुणु सो कुमारु
गवकणयघणन सिसुहरिणणेस
सम्बंगमयणसरसल्लियहे
कर विहुणइ रोमंचउ वहेइ
थण दावइ छोडइ णीविबंधु
कुसुमाउहसरणियरेण जित्त
परलोयकज्जे उज्जुवमणाहं
णउ धीहियै पुक्तहो बंधवासु
घस्ता— जो सयलगुणायह णिउणमइ विणयभाव संजुत्तउ ।
कोमलवयणपउस्तियहिं सो किं ताएं ण उत्तउ ॥७॥ 10

पश्चक्ष्यु णाइं ससरीह मारु ।
ता ह्रौ खणे विवरीयचित्त ।
हिययस्मि ण भावइ किं पि ताहे ।
तहो पयडी रोमावलि वहेइ ।
भणु किं किं ण करइ मयणअंधु ।
णउ संकइ कासु वि चलियचित्त ।
णउ गुरुवणलोयहं सज्जणाहं ।
णउ मायहे लज्जइ पिययमासु ।

8

The Brahmin boy resists but ultimately succumbs.

तं सुणिवि वयणु कयउच्छ्वेहिं
विफ्कारिवि लोयण सिरु धुणेवि
हा माए माए किं चवहि पत्तु
हउं पंदणु तुहुं महो तणिय माय
गयणयलु व लीला जो वहंतु
सम्माणदाणसम्माणियाए
जणणयणसवणआणंदभूय
ता पिहिय सवण करपल्लवेहिं ।
सो जंपइ दुट्ठिय सा मुणेवि ।
विहलंघल कय मज्जेण जेत्थु ।
बोल्नति हियएं तुह कवण छाय ।
परियाणहि किं ण वि कुलु महंतु ।
इउ साहसु किमु परं कियउ माए ।
किं माए बुद्धि विवरीय दूय ।

४ SJ चालियड. ५ JS omit this foot and N gives it in the margin.

7. १ S हवेइ; N कहेइ. २ SJ चलइ. ३ N धीहिय.

तं हणिवि वयणु करे धरिवि ताएं सो णिष्ठलु किउ मर्यमिभलाएं ।
 घक्ता—हरिहरवम्पुरंदरहं देवाहं वि तिय खणे मणु हरइ ।
 जो माणउ पडियउ ताहे पिंडि मझीणु वरायउ किं करइ ॥ ८ ॥ 10

9

Her faithlessness discovered by her husband who retires for penance and is reborn as Dhadivahana.

सम्भावे कामुउ सथलु जणु जइ अणुमइ पायइ तहो तणिय तहे संगइ जासु ण चलइ मई ता एसर्हि रवि अत्यइरि गउ बहुवणिय संझा सरइ णहु तमु पसरिउ बहलउ जाव तर्हि फणियत्ताएं मयणइ मोहियएं सो यमणु पुणु अवशंडियउ ता ससहरु उइयउ तर्हि जि खणे ता वणिणा दिट्ठु तहो चरिउ तउ चरिवि णिसंगउ सग्नि गउ पुरि चंपहिं णिवधसुपालसुओ	तिय झायइ हियवर्णं पयमणु । ता भणहि णारि किं अवगणिय । सो लहइ णरेसर सिद्धगर्ह । बहुपहरहिं पं सूरु वि सुयउ । रसंबर सा पं गंयणवहु । ५ पुण्णाय महायणु चलइ जहिं । परिचितिवि अंधारउ हियएं । अहरुलउ छुड तहे खंडियउ । असईयणे दुहु पयडंतु मणे । वणधासु तुरंताइ अणुसरिउ । तर्हि सोश्वरइ भुंजिवि पुणु वि मुउ । १० वसुमझहिं गब्मे दिवसेहिं हुओ ।
घक्ता— जो जणवयवलहु जयतिलउ सिरिधाडीवाहणु पीणभुओ । परिशाइवि महिहर्हु पंचगुरु सग्नायि परिट्ठिउ अमर हुओ ॥ ९ ॥	

10

The Brahmin reborn an elephant and the faithless wife a family woman again.

सो यमणु परयारहो फलेण दुहु भुंजिवि अडविहिं दुप्पवेसे सो केण वि कम्मे णिम्मओ वि	संसारि भमाडिउ तें खणेण । उप्पणउ कुंभि कर्लिगदेसे । अंपहिवणिवकरिवहु हुओ वि ।
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8. १ D मइ.

9. १ SJ मुउड. २ N मयणवहु. ३ N सुणाय महीयणु (सुणाय being explained in the margin as दुधारणी.) ४ SJD महीहर; N महाहर.

परपुरितु रमेष्पिणु णायदन्त पत्थतिय भरहे पुरि तामलिति वसुमित्तु ताहे वणि अत्थि साहु एकहिं दिणि सुहाइ रमंतयाहं पहिलारी णामै धणमई वि	संसारमहणवदुहाइ पत्त । जोयंतु ण सुरवइ लहाइ तत्ति । सो णायदन्तधरिणिएं सणाहु । दुइ धूयउ जायउ तम्म ताहं । पुणु दुइजी णामै धणसिरी वि ।	5
घन्ता— णालंदणयरि धणदन्तु वणि धणमित्ता गेहिणि तहो सुयउ । धणपालु णाउ वंदियणिरउ धणवद्धकंतु पढमहिं हुयउ ॥ १० ॥		10

11

She loses her husband and takes to religious ways.

कउसंविणयरि वसुपालु सेंडि वसुदन्तु पुच्चु तहो हुउ जियारि तहो दिणणी धणसिरि गुणकरंडि तहु लीलाइ सुहाइ रमंतयाहं ता एकहिं दिणि णिटुरकरेहि वहराएं ता कउसंवियाहे धणसिरियाएं कुवलयणेत्तियाएं जिणमंदिरु णीय तुरंतियाएं देवाविय णिसिभेयणविराति तं' सुणियि जगणि पाडिलवइ पुच्चि मुणिचरण णवेष्पिणु णयसिरेण	वसुमह तहो गेहिणि जणियतुट्टि । जिणपायपोमअणुरायकारि । जयणाहहो ईसहो णाहं चंडि । बहु दिणाइ गयाइ भुंजियसुहाहं । वसुमित्तु णियउ जमकिकरेहि । गय णायदन्त घरु णियसुयाहे । न्नयहीण जणणि जार्णतियाएं । मुणिचरणसरोहभस्तियाएं । मा भुंजहि भोयणु माए रत्ति । घयणियमहो केरी दिव्वजुति । सा लेवि महासह णियमणेण ।	5
घन्ता— संसारहो तारणु रोयहरु गुणणियरकरणु जाणंतियाएं । जं किं पि पयासिड णिसिविरमु तं लहयउ धणसिरिजणणियाएं ॥ ११ ॥		10

12

She was reborn as the daughter of king Vasupala who
threw her in the Jumna.

ता णायदन्त एकहिं दिणम्म तर्हि दिवह बहुय अच्छंतियाहे जह तहे वेंड भग्गाउ एकवार	गय धणवद्धेहहो सा खणम्म । गुरुदुहियाएं णिसिवउ भग्गु ताहे । तह तिणिवार भग्गाउ सुतार ।
11. १ N adds before this in the margin य वि जणणी लहि जार्णतियाएं.	

पुणु चउथियवारहे णायदत्त
ता णायदत्त जमदूयपर्हि
कउसंखिएं वसुपालहो णिवासु
पुणु णायदत्त तहो तणिय धूव
तहे तणए जम्मे वसुमर वि माए
तें राएं छुहिवि मंजूसियहे

धणसिरिहे गेहु गय विमलचित ।
कालें सा णीय तुरंतयहि । 5
मणभामिणि वसुमर अतिय तासु ।
उपपणिय सा अइसइसरुव ।
बहुधाहिं गहिय करतणुविपाए ।
लइ घलिय पुणु जउणापवाहे ।

घस्ता— सा जउगहे सोहइ कसणजले रथणेहिं विणिमिय उज्जलिया । 10
णं णाइणिमत्थएं अमलमणि णियथाणहो हाँती संचलिया ॥ १२ ॥

13

She turns out to be Padmavati, Karakanda's mother.

कट्टाण विणिमिय अवर जा वि
णिच्छेदिय सुंदर जा घडीय
उल्लोलहिं कत्थएं पडिखलंति
अइउज्जुव कत्थइं परिवहेइ
सा दिवसहिं कुसुमउरम्मि पत्त
गय गंगहे सा पउ अणुसरंति
सा कड्डेवि णियधरु गइय लेवि
उग्धाङ्किय जोयहिं सा वि जाव
सा दिवहाहिं पुणु जोव्यणे चडीय
पोमावइ णामें जणपसिद्ध
सा परिणिय जणणइं तुह तणेण

तहे मज्ज्हे छुद्ध गुप्पविय सा वि ।
सा वूढमाण गंगहिं पडीय ।
भमणस्मि पडिय कत्थइं चलंति ।
जलजाणु णाइं सायरे सहेइ । 5
तहि मालिणि अच्छइ कुसुमदत्त ।
मंजूस दिट्ठ ता ताएं जंति ।
अहतुटुपहिट्ठइं थियइं बे वि ।
सुय दिट्ठी मणिकंबैलइं ताव ।
तुह जणणहो पुणु दिट्ठहे पडीय ।
तगुछायसलोणी अइसणिद्ध
तहे गब्मे परिहिउ तुहुं खणेण ।

घस्ता— तहि अवसरे सा करिवरि चडिवि परिभमियउ पट्टणु ताइं किर ।
चिरमोहु बहंतइं कुंजेरेण सा णीय तुरिय भयवेविर ॥ १३ ॥

14

Previous births of Madanavali and the Khecara who had temporarily abducted her.

सा छुट्टिय तुम्हें कह व तासु
मालियइं केण णियधरहो णीय

उज्जाणहो गय भीसांवणासु ।
तहो घरिणिएं ता कलि खणिण कीय ।

J3. १ J दृष्टिग्र. २ DN फृचकार.

दुक्षसाउर पेयवणमिम पत्त
सुणि एवहिं मयणावलिहे वत्त
पारावयकुले जा लद्धजम्म
दहिऊरु कूरु पंजरेंचरंति 5
तावायउ विसहरु परिभमंतु
तें पायहिं धरियइं बे वि ताइं
णवयारइं सा उप्पण एह
घत्ता— पारावउँ अहि खेयर वि हुय णवयारइं लद्धइं मुणिवरहो ।
अहिखयररं रोसें तुह वहुय णिय हरिवि तुरंतइं णियघरहो ॥ १४ ॥

15

Padmavati comes and requests the sage for religious instruction.

जं पुच्छिउ णरवइ किं पि पाइ
तं सुणिवि णरेसरु विभियउ
पोमावइ पत्तहिं आय तहिं
पुणु वंदिवि भत्तिएं णयसिरेण
ता पुच्छिउ मुणिवरु णाणदेहु
को वि अम्हाहं सामिय भणु विहाणु
संसारमहणणवसंकियाहं
करुणेण जईसरु दुक्षियाहं
घत्ता— पडिवइं आइ करेवि तहिं उववासइं पुस्ति सया कराहि ।
हियइच्छिय सो सुहु अणुहवइ सुरसेज्जहिं लीलए रइ करइ ॥ १५ ॥ 10

16

Efficacy of fasts.

पडिवइं उववासिएं पढमु सग्गु
तह्याहं तझ्जाएं सग्गि वासु
पंचमि तह पंचमि सुक्ष्मु देर
सत्तमड सग्गु सत्तमिएं जाइ
पुणु णवमिएं णवमड देवलोउ
बीयाहं दुश्ज्जउ देववग्गु ।
चउथीएं तुरीयहं सुहणिवासु ।
सग्गमिम छट्ठि छट्ठीएं जेइ ।
अट्टमएं सग्गे अट्टमिएं भाइ ।
परिपावइ दहमिएं दहमे भोउ । 5

14. १ SJ विभति. २ J धाइय.

15. १ S णिवहु.

एयारसि एयारहमि सग्ने
तेरहमउ तेरसि पायडेइ
पण्णरसमु पुणिम दक्खलेइ
घन्ता— अह पाणाहारइ जो करइ जिणपुज्ज करेविणु मणहरिय।
दोवालसि बारहमम्मि वग्ने।
बउदहमउ बउदसि संघडेइ।
सोलहमउ तासु जु उज्जुवेइ।
सोवाणहिं एयहिं खणे चडिवि सिवकामिणि णिछ्छउ तें सरिय॥१६॥¹⁰

17

Completion of a fast.

जो विहाणु चाहन्वित्त	उज्जमेइ भावजुक्त।
सेण्हएण रत्तएण	दिस्तएण वत्थएण।
सोक्खवीहिं अंचपवि	कुंभु अगगए थपवि।
सो वि वत्थकोरण	पंगुरेवि सुंदरेण।
अणिऊण सव्वपहिं	पूजिऊण केणएहिं।
तेत्यु पोथउ झरेवि	तूरएण जागरेवि।
चाहपति दाणु देवि	पोत्थयाइं पूजएवि।
ण्हाविऊण देवदेउ	आयरेहु तुमह एउ।

घन्ता— चंद्रोवा सोलह जिणभवणे धय देविणु किंकिणिरवमुहलै।
एहो वयहो उवासइं मणहरहो पावेसहि बंछहि सुह सयलै॥ १७॥ ⁵ 10

18

The story of Sumitra who was reborn a boy.

पुणु तायं पपुच्छउ मुणिवरिंदु	धेयकमलहिं पाडिउ औं सुरिंदु।
हो मुणिवर कहिं इ कियउ केण	को पत्तउ एयहो वयफलेण।
तं सुणिवि मुणीसरु भणइ एव	मणि संसउ फिट्टइ ताहें जेव।
उज्जेणीरायहो पुत्तियायं	मणि गहिउ सुमित्तयायं धुत्तियायं
उववासें पहिलयायं सा मुया वि	धरे विष्पहो उज्जेणिहिं हुया वि।
दुइधडियहिं पालिवि इ विहाणु	थीवेउ हणेविणु दुहणिहाणु।
गव्वमम्मि हुयउ तहो जणणणासु	जणणीयायं कियउ सुहु सयलु तासु।
एकहिं दिणि कलहु करंतियायं	जीसारिउ जंदणु जणणियायं।

17. १ DJ णणहएण. २ SJ मुहल. ३ SJ सयल.

18. १ J reads पय पाडिय कमलहिं.

घसा— गउ रूसिवि बाहिरि पट्टणहो सो रथणिहिं जुण्णाएं मढे घसिउ ।
तर्हि आयउ विज्ञाहरिणियह ते देविक्षिवि सो मणि उल्लसिउ ॥ १८ ॥ १०

19

Good fortune of the boy.

तहो अंचले लगाउ सो खणेण
तहो करयले चडियउ तं जि चीरु
आणंदु कियउ जणणीएं तासु
तं लयउ वणीसें देवि दब्बु
सो पुच्छिउ राएं अवह अतिथ
ते कहियउ यंदणु बंभणासु
सो पेसिउ राएं दब्बु देवि
टेवंती कत्ती णियकरेण

सव्वाउ पणद्वउ तहो भण ।
पुणु वलिवि समागउ घरहो थीरु ।
तं लेखिणु गय घरु वणिवरासु ।
ते अपिउ रायहो अंसु भब्बु ।
जह आणाहि ता तुह देमि हत्थि । 5
सो बीयउ आणाइ देव वासु ।
कारोहणे गउ बम्हणु घलेवि ।
तर्हि दिढ्ठी रक्खासि ताव तेण ।

घसा— जाणेविणु रक्खासि बम्हणइ सिरि लउडउ लीयउ तहे तंणइ ।
कर जोडिधि रक्खासि बम्हणहो भयकंपिर अगाइं तहो भणइ ॥ १९ ॥ १०

20

The king's minister becomes jealous of the boy and
devises means to get rid of him.

अवराहइं किं पि ण मइं कियाइं
बोलंतउ बंभणु तहे ण भाइ
णिहुरियणयण भयकंपियाइं
भा मारहि सामिय संधरेहि
ते ताहे कराविड रुउ रम्मु
सा कण्हु मगिवि बंभणेण
तं पेक्षिलवि नुट्टउ राउ तासु
सो देविक्षिवि भट्टु महंतणण

तुहुं कुवियउ अम्हहं उवरि काइं ।
एउ लउडउ रक्खाससयइ खाइ
तहो चलणहो लगि तुरतियाइं ।
तं करमि सब्बु जं तुहुं भणेहि ।
ता तेण णीय अप्पणउ हम्मु । 5
ते अपिउ रायहो तक्खणेण ।
अह दिण्णउ पवरु पसाउ तासु । . .
तहो पाणणासु चिंतिउ मणेण ।

घसा— ते मंतिए जाइवि खणे भणिया तहो रायहो राणी वल्लहिया ।
आणावहि वरिघहे कुळु तुहुं ता ताएं वि सेज्जा खणे गहिया ॥ २० ॥ १०

19. १ J श्वंती; DN येवंती. २ D जातए.

One device fails; another is tried.

एह वस्तु सुणेविण राणियाहे
तं कहियउ ताएं णरेसरासु
घरि जाइवि रक्खासि तें दिष्टण
घरि णीय णरिंदहो वम्हणेण
तहे दंसणे जणवउ सयलु णदु
भयभीयपं मंतिएं भणिउ राउ
तहिं मंतिएं मंतु करंतपण
बोलंतउ जलु आणावि देवि
घस्ता— ता भणिउ ताएं णिव सुणहि तुहुं बोलंतउ लइ आणेवि जलु।
तं सुणिवि दिप्ससह तें भणिउ एहुं पेसणु केरउ तुज्ञु छलु ॥ २१ ॥ १०

गउ राणउ तुरियउ पासु ताहे ।
तें दिणउ पेसणु दियवरासु ।
किय वगिय संकटी तुरियएण ।
सा अपिय वगियणि तक्खणेण ।
इहं मंति दुहइ तुह देव सुदु ।
णिव कज्जु ण दुखरं एह जाउ ।
पुणु राणिय भणिय तुरंतपण ।
पहु णावइ तिम करि गउ चलेवि ।

5

The Brahmin dies with austerities and is reborn as Arjuna.
Padmavati accepts the vow.

तें रक्खासि आणिय जलु करेवि
तं भणइ महंतउ राणिया वि
इउ सुणिवि णरिंदहो चोज्जु जाउ
तें कहियउ मंतिहे तणउ कम्मु
तें रायं वम्हणु कियउ मंति
ता पक्कहिं दिणि भद्रो वि चारु
उप्पणउ अज्ञुणु होवि सोइ
तं गहियउ ताइ तुरंतियाएं
घस्ता— तहो वयहो फलेण वि दुखरं थोलिगु हणेविणु मणहरिय ।
सण्णासु करेविणु पुणु मुश्य सा तुरिड सग्गु खणे अणुसरिय ॥ २२ ॥ १०

बोलाविउ णिवअग्गाएं घरेवि ।
हउं भक्खउं णरवइ तुइजणा वि ।
तं सयलु दिप्ससह पुळियाउ ।
णीसारिड राएं सो अहम्मु ।
तहो णयरहो लोयहो होइ संति ।
तउ करिवि गयउ सो सगदारु ।
फलु पहउ पुस्ति विहाणे होइ ।
पुणु कियउ जिणेसरभस्तियाएं ।

5

Karakanda transfers the kingdom to Vasupala and retires
for austerities.

ताव चाहि करकंडहो विवासु

तं सुणिवि एवविउ दुखम्हु तासु ।

जिणचरणलग्नु दुक्खाउ भीउ
दुहजम्मणमरणपरंपराएं
ता भणिउ भडारउ करुणभाउ
तहो दोसहो महो पच्छिसु देहि
मोक्षिभ भडारा तउ करेमि
पछिवण्णउ मुणिणा करुणएण
संसारमहादुहखिणणएण
उपाडिय कुंतल कुडिलवंत
तिणसमउ गणिवि अंतेउराइ
घच्चा— जा तेण वि लइयउ तवचरणु सामंतमंतिमहि परिहरियि
ता पुरवरि अक्षिय वस खणे दुहभरियइ केण वि पइसरियि ॥ २३ ॥

संसारहो उधरि विरचु थीउ ।
विर कबलिउ हउ दुक्षियघराएं ।
जिणपडिमहो लगउ मज्जु पाउ ।
इउ दुरिउ खणद्देख यहो णेहि । 5
कोहाइमहाभड जह हरेमि ।
वसुपालहो देविणु रज्जु तेण ।
तवयरणु लयउ करकडण ।
यं कम्मभुवंगम सलवलंत ।
परिहरियइ अंगहो अंवराइ । 10
घच्चा— जा तेण वि लइयउ तवचरणु सामंतमंतिमहि परिहरियि ।
ता पुरवरि अक्षिय वस खणे दुहभरियइ केण वि पइसरियि ॥ २३ ॥

24

All his queens also take to religious austerities.

ता उट्टिय तुरियउ संवरेवि
रहवेय पथाइय उर हणांते
कुसुमावलि कुसुमइ विक्षरंति
मणि छंडिवि चलिय अणंगलेह
सव्वाउ पथायउ वहुषडाउ
णिउ देक्षिवि ता उवसमु गयाउ
परिपुच्छिउ मुणिवरु देहि तिक्ष्व
मोक्षिउ मुणिणा ताव तेहि
घच्चा— तउ घोर करेविणु दुद्धरउ सव्वाउ गयउ सुरपुरवरहो ।
करकंड सरंतउ जिणु हियइ विहरतउ गउ देसंतरहो ॥ २४ ॥

मयणावलि माला परिहरेवि ।
कप्पूरकरंडउ तिणु गणांति ।
रयणावलि रयणइ णउ धरंति ।
खणे भंदक्षेह हुय चंदलेह ।
मुणिअगाएं हुउ णिवलंपडाउ । 5
कर मउलिवि सव्वउ तर्हि थियाउ ।
यउ सामिय अम्हहं चरहुं दिक्क्षु ।
वउ लइयउ वम्महु हयउ जेर्हि ।

10

25

Efficacy of Panca-kalyana-vidhana.

पुणु तेण भोयणिविणणएण
अण्णाणु पणासह जै थिएण
बलश्व णरायण णर सधम्म

संसारमहणयखिणणएण ।
मणु णिष्ठलु थक्कइ जै किएण ।
जै हवरहिं महायल मणुयजम्म ।

24. १ N तिणि गुणति. २ SJ विक्षरंति. ३ DJN तित्यु. ४ DJN दित्यु.

देविंद फर्णिंद णरिंद राय
 कल्लाणइं सयलइं जैं घडंति
 जैं कामएव मणहरण हौंति
 मलरहिउ सदंसणु जैं वहंति
 दुहणरयणिवासहो जं पिहाणु

जैं कियएं होहिं जिण वीयराय ।
 वरकेवलदंसणे जैं चडंति । 5
 गुणणिहिलसमुहहो पाह जंति ।
 पिव्वाणविलासिणि लहु लहंति ।
 जैं लद्धएं केवलु लहइ णाणु ।

धेत्ता— णामेण पसिद्ध भुवणयले पणकल्लाणविहाणु णिरुत्तउ ।

केवलणाणिहिं महरिसिहिं जं सव्वविहाणं तिलउ पउत्तउ ॥२५॥ 10

26

Manner of performing the Panca-kalyana.

जं कियउ आसि चक्केसरेण	सण्णयसिरेण ।
जिणहवण पंच धियदहियएहिं	पयघडसपर्हि ।
अच्छंतइं दिणयरे करिवि तिणिण	रयणीहिं दोणिण ।
जयरयणकरावलितूरर्यहि	महिपूरयहि ।
गव्वावयारु कल्लाणु तेण	सुपसण्णएण ।
कसणसिम पक्के भहवइं मासे	पडिवयं पयासे ।
उव्वासिउ चारुचरित्तएण	सिद्धिहे कण ।
किय किरिया रयणिहिं सिद्धभन्ति	चारित्तभन्ति ।
तह पच्छयं किय तैं सत्थभन्ति	णासियभवित्ति ।
पुणु दिणउ काओसगु चारु	बिहिं सयहिं फारु ।
तह पंचभि दिणि जग्मावयारु	वउ कियउ सारु ।
पुव्वुत्तिय किरिया मणहरीय	किय गुणभरीय ।
उव्वासु करेविणु अद्गमीहिं	दुहणिटुवीहिं ।
णिक्खवण जोयभत्तीसमेय	किय किरिय सेय ।
पुणु दहमिहिं किरिया केवलीय	सा तेण कीय ।
पुव्वुत्तिय सुयभन्तिरं समाणु	सुहसयलठाणु ।
चउदसि उव्वासिवि आयरेण	गुणसायरेण ।
विउसगर्हि अद्गमीहिं विष्कुरंति	गुणगण धरंति ।
पंचमकल्लाणहो अणुसरीय	सा किय किरीय ।
अंतिमउ जाउ किउ विहुसपर्हिं	अद्गुत्तरेहिं । 20

25. १ Folio No. 60 of D containing the portion from here to line 4 of kadavaka 28 is missing.

घर्ता— तं तेण वि कीयउ वयतिलउ हियएं वहंतइं परमरसु ।

जो अबह वि कीरइ णिउणु जणु सो महिंहि भमाडइ णिययजसु ॥२६॥

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Karakanda attains the highest heaven.

तउ घोरु करेविणु सो गुणालु	णाणातरुमूलहिं किउ तियालु ।
तोडेविणु माया माणु मोहु	णीसारिउ दूरहो तेण लोहु ।
पंचिदियजं ता संबरेवि	मणवयणसरीरइं तणु करेवि ।
पालेविणु संजमु दुविहु सो वि	परमप्पउ हियवएं परिकलेवि ।
शाणाणले जालिवि कम्मरुकबु	सिविणे वि ण दीसइ जित्थु दुकबु । 5
तिणणिवहसमाणइं कंचणाइं	सम भाविवि वासी चंदणाइं ।
परिहरियइं कामुकोयणाइं	णासग्गे णिवेसिवि लोयणाइं ।
णिझुंजिवि अप्पउ परमणाणि	कलरहियएं णिम्मलणहसमाणि ।

घर्ता— णियरुउ लहेविणु सो णियइ फेडिवि कम्मणिवंधणइं ।

सब्बत्थसिद्धि संगचु खणे कण्यामरमुणिवरवयफलइं ॥ २७ ॥

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Author's eulogy.

चिरु दियवरवंसुप्पण्णयण	चंद्रारिसिगोत्तैं विमलरण ।
वहरायइं हुयइं दियंबरेण	सुपसिद्धणामकणयामरेण ।
शुहमंगलएबहो सीसप्पण	उप्पाइयजणमणतोसप्पण ।
आसाइयणयरि संपत्तप्पण	जिणचरणसरोरुहभन्तप्पण
अच्छुंतइं तहिं मईं चरिउ एहु	थर पयडिउ भवियणविणउ णेहु । 5
मईं सत्थविहीणइं भणिउ किं पि	सोहेविणु पयडउ विबुहु तं पि ।
परकज्जकरणउज्जुयमणाहं	अप्पाणउ पयडिउ सज्जणाहं ।
कर जोडिवि माग्निउ इउ करंतु	महो दीणहो ते सयलु वि खमंतु ।
घर्ता—जो पढइ सुणइ मणि चितवइ जणवएं पयडइ दैउ चरिउ ।	
सो णरु भुवणहो मंडणउ लहइ सकित्तणु गुणभरिउ ॥ २८ ॥	10

28. १N ends here, the last leaf being missing.

The author eulogizes his patron.

जो णवजोब्बणे दिवसहिं चडियउ	अमरविमाणहो णं सुरु पडियउ ।	
कणयवण्णु अइमणहरगत्तउ	जसु विजवालु णराहिउ रत्तउ ।	
थम्ममहातरु सिचिय अप्पणु	जो विजवालहो णं मुहदप्पणु ।	
जो अरि णिहणइ दुस्सह लीलइं	जसु मणु रंजिउ कुंजरकीलइं ।	
वंधवइटुमित्तजणरोहणु	णिवैभूवालहो जो मणमोहणु ।	5
दीणाणाहहो जो दुहभंजणु	कणणरिंदहो आसयरंजणु ।	
जो बोलंतउ णिव 'संखोहइ	जो ववहारइ णरवइ मोहइ ।	
जो गुहसंगरि अइसयधीरउ	जो जणपयहु ण कायरहीरउ ।	
जो चामीयरकंकणवरिसणु	जो वंदीयण सहलउ करिसणु ।	
जो जिणपायसरोयहं महुयरु	जो सव्वंगु वि णयणहं सुंदरु ।	
जो कामिणिहं मणमि ण मुच्छइ	जो जणसीलतरंगिणि उच्छइ ।	
किन्ति भमंतिय कह व ण थक्कइ	जसु गुण लिंती सरसइ संकइ ।	
तहो सुय आहुल रल्हो राहुल	मुणिकणयामरपयउव्वाहुल ।	
घता— तहो अणुराएं इउ चरित मइं जनवइं पयडिउ मणहरउ ।		
तें वंधवपुत्तकलत्तसहु चिरु णंदहु जा रविससि हरइं ॥ २९ ॥		15

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकणावयसे पंचकलाणविहाणकप्ततह-
फलसंपत्ते करकंडसवत्थसिद्धिलहो णाम दहमो परिद्धेउ समतो ।

॥ खंधि ॥ १० ॥

TRANSLATION OF KARAKANDACARIU

CHAPTER I

1. I recall to mind the feet of the most gracious *Jina*, the destroyer of Cupid, dweller of the city of salvation, the sun that removes the darkness of sin, who rests in the highest abode and is absolved from death. Victory, oh God, the giver of the matchless happiness of salvation, and served by the rulers of gods, serpents and men. Victory, oh seer of the other end of the ocean of knowledge, who has brought the most deserving to the path of salvation. Victory, oh charm for overpowering the snake of *Karma*, the root of all incantations, the allayer of the ghost, the mind. Victory, oh sole asylum of people lying in the four forms of life and remover of the mass of miseries of the good men who are warless. Victory, oh royal swan of the lake of restraint, praised by the swanlike wise men. Victory, oh ample water to the fire of wrath, dispeller of darkness and holder of supreme knowledge. Victory, oh dweller of the heart of eternal bliss, waited upon by a hundred *Indras*, and abode of happiness. Victory, oh sun (lit.-friend of the lotuses) to the lotuses in the form of the deserving, having lovable virtues, and the rich ocean of the nectar of self. Victory, oh God, the stainless, destroyer of the fear of worldly existence, ornament of the great mansion, the world. May the desired fruit be of the man who bows to your feet or recalls them to mind.

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2. Bearing in mind *Suraswati* of divine speech, as well as the feet of the learned *Mangaladeva*, I narrate the life of king *Karakunda* pleasing to the ears of men, sweet, graceful, endowed with the gem of prosperous acts, well-known and brimmed with multitudinous excellences. Though the wicked are exceedingly perverse, though the people are tasteless and sullied in their mind, though I know no grammar or metre and am

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dull in crossing the ocean of scriptures, though graceful speech does in no way flow forth, though I fight shy of the learned, though I did not sit at the feet of poets and though I sullied my fame by the company of the stupid, still, whatever fruit has accrued to me by recalling to my heart *Siddhasena*, worthy *Samantabhadra*, *Akalamakadeva* the ocean of the water of scriptures, *Jayadera*, the large-minded *Svayambhū* and the honourable *Puspadanta*, the abode of the goddess of speech, and by paying my respects to them, from that I express the theme of my heart full of interest and devoid of unpleasantness. Here there is no simulation.

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3. In this *Jambudīpa*, the foremost of the continents, the lamp of the islands, marked by the *Jambu* tree, girt up with the surrounding briny ocean and measuring a hundred thousand *Yojanas*, there is the vast and prosperous *Bharata* country shining with the rivers *Gangā* and *Sindhu*, the depositary of the jewels of the earth consisting of six parts and beautiful like the mine of gems (i. e. the ocean). Here is the pleasant *Anga* country as if the lady earth had put on a divine apparel; where lotuses have blossomed in lakes like eyes on the face of the earth; where the divine-bodied *Yakshas* having their affection fixed on the beauty of the farmers' wives, do not move off; where fields of paddy are protected by girls by enchanting the flocks of deer with their music; where travellers rid themselves of the fatigue by feasting upon grapes and sleep happily on earth-lotuses and where the row of lotuses in the waters of canals looks extremely beautiful as if the earth were smiling. In that pleasant country, full of corn and gold, there is the attractive city by name *Campā* lovely to the eyes of people, the best on the surface of the earth and abounding in all excellences.

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4. It is surrounded by a moat full of water like the earth looking beautiful with the ocean. With lofty and white (mansions painted with) *Kāsisa*, it is, as it were, touching the sky with hundreds of arms; where lofty Jina-temples look beautiful as if they were pure, unbroken heaps of merit; where silk-banners are shaking on every house as if white serpents were gliding; which is resplendent with the rays of five-coloured gems as if a handful of flowers had been offered by Cupid; which is beautiful with picture-houses like fascinating aerial cars of gods; and which looks beautiful with streaks of saffron as if declaring itself to be the battle-field of Cupid. There are red lotuses on earth as if it declares to be holding hundreds of

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fruits(). By the divine virtue of the Jina *Vasupūjya*, the lustful persons were not overpowered by love. There ruled king Dhādiyāhāna who shattered his enemies and was an elephant to the tree of arrogance, who was endowed with fine arts and virtues and was devoted to his superiors.

5. He bore the yoke of the great car of virtue and was a shelter to the helpless, the poor and the miserable. By his fame the surface of the earth was whitened; by his largess all people were pleased. Gods sing his virtues and the enemies walk about terror-stricken. The goddess of speech adorns his lotus-like mouth, the goddess of wealth resides in his spacious bosom. His hand stretches forth to give wealth*, but never wields the arrow for the destruction of the living. Being struck with his commands the deer become maimed and do not roam about on earth. He was full-faced to the good; terrible, with knitted eyebrows, to the wicked. His mind was dyed in the colour of virtue and was never, for a moment, dipped in sin. His heart was deep like ocean, steady like *Meru* and wide like the sky. To him his attendants were loyal being pleased by his virtues. He became an ornament of the world.

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6. One day *Dhādiyāhāna* made an excursion to *Kusumapura*. There the king saw a beautiful girl brought up by a gardener. Seeing her so attractive, the good king became stricken with love which aroused his passion. Being afflicted by the heat of the fire of separation, the king inquired of a certain man "Tell me, oh friend, whose daughter she is, a veritable fruited branch of the tree of Cupid". The man then told the facts to the king that the beautiful person was the daughter of the gardener. The gardener *Kusumadatta* was then summoned and the stoutly built man was asked hesitatingly "Is she your daughter or of somebody else; kindly tell me." He told the king, the moon on earth "My wife Kusumadattā found her in a box in the very deep current of the Ganges."

7. The very moment, the gardener, bearing the responsibility of virtue, took the box and speedily showed it to the king (saying) "Oh lord, served by men, she was placed in this. It is not known, sir, whose daughter the girl was". The king, who had reached the ocean of knowledge, examined it and found in it a golden finger-ring imprinted. Then he read

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* There is a pun on the word ' *dhamu* ' meaning wealth or bow.

the beautiful letters " This girl is the daughter of a king, She was born the very mansion of Cupid, the daughter Padmāvati of *Vasupāla* the king of *Kausāmbī*, of spreading glory ". Knowing this the king, who had already felt attached, instantly married her who could shake off his woe.

8. Then the king, having given good wealth to the gardener and being accompanied by her who was endowed with a lustrous body, feeling satisfied, came to his palace with great rejoicings. There the two lovely ones indulged in sports with satisfaction. One night, the wife, in sleep, saw a monstrous, rutting elephant with its trunk raised up. Getting up, she reported to the king " Look, my lord, I have seen, during night, a desirable elephant approaching ". Hearing those words and considering it as an omen, the king told her its bearing " There will be a son born to you, an ornament of the family, a delight to the mind of the people and destroyer of the wicked ". 10

9. While she lived in the company of her lord, in the course of the happy days, it so happened that an unprecedented shadow became manifest on her body. The bright cheeks became pale. The pearl-necklace, having its brilliance set at nought by the majesty of the breasts, no more adorned her bosom, but in turning round it made the mouths (nips) of those breasts dark like collyrium as a wicked person becomes prideless towards the best of the qualified when his head is bent down in a combat. The three folds vanished in a moment with shame as if through the fear of the child. Her gait became slow due to the burden of the belly, and weariness increased along with sloth and yawning. Thus (the child) quickened developing these symptoms of pregnancy over the whole body of the mother. A pearl garland was then tastefully strung which surpassed the lustre of the sun and the moon*. Seeing the queen, pre-eminent in the world, like this, the king made rejoicings. At this occasion, on one bright day, a longing arose in her mind. 10

10. Afflicted by it the resolute and sportive lady would not talk or indulge in any pastime. " How should I fulfil the longing of my heart "? She fell on the ground at the very moment. Seeing her, the good king

* The line is more significant in its applied sense, i. e. the passage is composed in the *Muktikadama* metre.

inquired " what is the cause of your affliction ? What ailments are there in your body on account of which you do not make a reply, oh courageous lady " ? Then, putting up with her trouble, she made an answer to the gracious king who had satisfied the gods " What is the good of my telling it to you, oh king, why my ample body has shrunk in half a moment. I have a longing, oh lord of men, which is never attainable by men. In drizzling rains, dressing myself as a man and mounting on the mightiest elephant in your company, oh lord of men, I would go round the city including the principal gateway. This is in my heart. If it is not accomplished, then I die even now ".

11. " Is it this desire that you have in your heart, oh darling " said the king smilingly; " I thought it was some cause, proceeding from me, that was giving you trouble. How great have you counted it, oh charming lady; do not wear out your body in vain." Then the resolute lady says " During summer, when terrible forest-conflagrations rise up, where can a cloud be, my lord ? It is not possible, oh illustrious one." Then the king, considering it in his mind, thought of the deity *Megha-kumāra*. The latter came because of his long attachment, having assumed the form of a cloud. When the sky became overcast by him, it began to drizzle. Then the king said to the lady who was easy at heart " Look at the dark cloud; quickly put on your dress, suitable for sport, and make your heart courageous, oh madam ".

12. Then the king got ready a fat, brilliant elephant, and having ordered trumpets to be blown and auspicious songs to be sung and having decorated it and presented it before his wife, the gracious king got her mounted on its back. The lord of men, in company of her, shone forth on it as if he was the lord of the gods. Then, sweet wind, blended with sandal, began to blow and the mass of clouds gently sent forth a spray of water. Then the memory came and the *Vindhya*s flashed forth in its mind; so the vicious elephant, excited at heart, ran off to Kalinjara. People ran after it but it could not be overtaken and it passed out of the town.

13. When the elephant was flying, heading for the forest, the queen, being looked at, said to her husband- " My lord, oh lord, get down; do not die for my sake. In your survival the kingdom will survive; in your presence righteous deeds will prevail; in your life all people will live, in your existence the pleasures of life will exist. Return to the city, oh king;

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let the elephant take me away". Hearing that, the king caught hold of a tree and jumping off, came back instantly to the city with anxiety. In the mean while the irresistible elephant took her away further. The elephant, as it went on, came to a lake where it entered into deep water. Then that wife of the king, resembling a heavenly damsel, jumped in to the water with a trick.

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14. Bearing deep sorrow in her heart, the highly virtuous lady, leaving the lake, went into the forest. There she saw a garden with decaying trees, deer-less and sapless like salvation devoid of passion and feeling. There, as she rested under a tree, the pleasure-garden blossomed up and became fruitful. Then some one reported the wonderful happening to the gardener incharge, in *Dantipur* " Listen, oh gardener, to my words; an unprecedeted brilliance is visible to-day in the forest. The *Bakula* the *Campaka* and the mangoes have blossomed and all creeper-bowers have become green. Even the good trees that bear fruit in different seasons are bending with their crop of fruits. Swarms of bees, greedy of the fragrance, are humming, as if the forest-beauty is enchanting pure notes. Has spring arrived in that forest so that it appears so beautiful to my mind" ? Hearing that, the forest-guard went there in a moment where the spring had manifested itself. Then, seeing that forest so lovely, the man was thrilled with joy for a moment and then he argued in his mind " Surely this has blossomed through no good luck of ours. "

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15. The forest-guard wandered through the forest: he looked for the cause of the effluence of the forest. Then wind, mixed with fragrance, blew as if the richness of the forest was declaring its nature. The guard went by the smell, by the way the wind was coming. He saw the heavenly damsel under the tree as if the forest-deity was shining forth in all her grace. He then thinks " She is not an ordinary woman; of divine body, she is extraordinary in appearance." He then called her out addressing her as his daughter and raised her up by catching hold of the palm of her hand, " Why are you waiting here, sour at heart, oh daughter; come quick to my home." Hearing his words, delightful to the ears, the lady walked up to his house. While she lived in the gardener's house, *Kusumadattā* thought in her heart, " This woman, seen by him there, is extra-ordinary. Is she a *Kinnarī* or a *Vidyādhari* (classes of demigods) ? She is lovely to the eyes, the best of women, fair coloured like *Campaka* and brimmed with virtues.

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16. The richness of her personal beauty is very splendid. The sun and the moon are, as it were, moving in the form of her nails. Her legs are like the plaintain tree which emulates her whole body (?). Thinking its trunk no good the lord of elephants has, as it were, resorted to the high peak of *Meru* The mountain of the gods (*Sumeru*) thought it to be harder and so has followed the tender bodied at her hips. The amplexness of her hips is attractive as if Cupid has made it so, thinking it to be his home. The depth of the navel has, as it were, been given to her by the ocean calling her his daughter. Her large, protruding breasts, with scratches, look like the frontal globes of an elephant with fresh wounds. How can I describe the shapeliness of her creeperlike arms accompanied by the beauty of the leaf-like hands. The line of teeth is resplendent as if imitating the pomegranate seeds. Not tolerating the elevation of the nose, the lip has assumed redness. The pupils in the white and dark eyes look beautiful as if big bees were sitting on Ketaki leaves. The well curved line of eye-brows appears like the bow-stick taken up by Cupid. The forehead, in its great elegance, appears like the half-moon sticking and shining there. The hair, with bee-black locks, shake like darkness gathered there for fear of the face-moon. If by her beauty, matching Cupid, my husband becomes perturbed in mind, then, with a quarrel, he would certainly leave me and honour her".

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17. Thus, feeling jealous, she turned her out giving her a bad name. The latter, without any resentment, walked out of the house the very moment. Proceeding on with great trouble, she saw the cemetery where kites were sitting on the pieces of the bodies of thieves and adulterers pierced with spikes; which was thick with the blood of the persons torn; where the animals, greedy of flesh, had commenced a dance; where the bellies of beasts were split by bears with restless tongues; which was haunted by demons rapturously feasting on flesh; which was crowded with tens of thousands of birds sporting and hovering, and beset with multitudes of creatures being consumed in the flames of fire; where masses of hair on the heads were fluttering in the air and where strips of rags, tied to each post, were shaking; which was sickening to people on account of the smell of human bodies and

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which at one place was overspread with skulls of the fractured. In that dreadful crematory, the terminus of corporeal existence, was born to her an excellent son, like gold or god in appearance, endowed with good signs 15 and delighter of the eyes and minds of people.

Here ends, in the life of the great king *Karakunda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the first chapter, describing the birth of Karakanda.

SECTION I

CHAPTER II

1. On the bright day the child was born, there occurred many auspicious signs as if the sun had dawned, and the faces of the directions had visibly brightened up. By his birth her misery was forgotten, as if the desire-giving tree had sprung up in the forest; as if the lords of the mountains had shot forth tearing the earth; as if the full moon had risen in the sky of its family. No sooner did she take up the born child than she saw a *Mitanya* (a man of the lowest caste) in front of her. He was of a dark complexion and his eyes were red. He came close to the child and took it up in his hand like a golden jar lifted up by an excellent elephant. Lying in his hand it exhibited the beauty of the jewel shining on the crest of the serpent-king. When he started for home, taking it away, she raised a cry “ Oh sinful vagabond, whence have you come to take away my son. Not one calamity was crossed over when another, greater than the first, has cropped up.” Then the *Khecara*, in the garb of a *Matanga*, with folded hands, said to *Padmavati* “ Do not weep, my lovely sister; listen to my account. ” 5 10 15

2. Here in this *Bhāratā* country is the famous and immeasurable *Vijayārdha*, the foremost of the mountains. It touches the eastern and the western seas, thus looking very beautiful like the beam of a balance. It is the meeting place of the *Suras*, the *Kinnaras* and the *Khecaras* established entirely by *Tūra*. On its southern range is a town where various travellers go about in conveyances. It is known by the name of *Vidyutprabha*. It is prosperous and famous for its excellent qualities. There was the renowned king *Vidyutprabha* profusely endowed with multitudinous lores (*Vidyas*). His wife was the good *Vidyullatā* like *Gauri* of *Maheśa* assuming beauty as desired. Of her was born a son, an abode of virtues, who became known on earth as *Bāladeva*; I am he. *Hemamala* became my wife ever devoted with affection to me. In her company I went through air to the southern side for amusement. The *Vinilkya* mountain stood before me between *Andhra* and *Kalinga*.

3. Moving and jolting with jingling bells, surpassing in splendour a multitude of suns, my divine car went on through the sky till it would proceed no further. Seeing it standing still, through wrath, I drew forth my long, sharp sword. I stood looking in all directions for a moment; my pleasure was gone and I became dispirited in an instant. When I looked downwards, I saw the great sage, *Suvrata*, whose fame had grown and who was praised by people. He had his eyes fixed on his nose. His arm was extra-long like (the trunk of) a mighty elephant, a visible, irresistible stick for the chastisement of the senses. He was unshakable like the *Meru*, pure, all-knowing and absorbed in formless, steadfast meditation. Seeing him, angry as I was, oh sister, I took the sword in my hand and wrathfully got up to kill him where he stood meditating.

4. "He frustrated my purpose as I was going" thinking so, I disturbed him. Getting angry he then pronounced a curse on me "Oh vagabond, you will no more possess your lores. By that curse the lores were gone instantly. I then thought in my mind, oh sister, "This asge is not ordinary; in half a moment it happens as he says". Thinking so I clung to his feet (saying) "Oh holy sage, why have you destroyed my lores. I am your servant, oh lord of lords; I would never leave your service even in the next birth. Pacify this fire of wrath, my lord; let it not prevail in this forest of grasslike body for ever". By these words the best of the sage

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became pacified like the lord of serpents by the might of incantations. 10
 Knowing the sage to be pleased at heart, I bowed to his lotus-like feet and said " Oh gracious sage, kindly tell me when the pleasant lores shall be mine again ? ".

5. Hearing that, the best sage, possessing the highest knowledge, made a divine speech in front of me- " Oh *Khecaru*, of the handsome king of *Campā*, the gracious Dhādivahana, the wife *Padmāvatī* would be carried away by a vicious elephant. She would then be found by a gardener who would instantly take her to *Dantipura*. Being turned out by his wife, with a quarrel, she would come here and a son of exceeding lustre would be born to her, and you, an abode of virtues, shall bring him up. He shall obtain the kingship of that extensive city and at that time the lores shall be yours again ". Bearing this in mind, I have been residing at this crematory. I shall keep him till he attains majority. With this idea I have caught hold of your son. Do not weep; make your heart easy. As has been earned in the previous birth so you have to experience these days, oh highly virtuous lady ! "

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6. Considering what was said in his speech by the master of lores, *Padmāvatī* gave him her son rather painfully (saying) " You shall keep him with wise consideration ". " I shall do all that you say, sister. I shall bring him up graceful in all his person ". Saying this to her, that *Khecaru* went to his home taking the small baby with him. Giving it over to his wife he spoke these words- " Take it, oh Hemamālā, it is your son ". She took him instantly and kept him addressing him as son. In the meanwhile, *Padmāvatī*, afflicted in her mind, went at the very moment to the town nearby, Residing there, she took religious practices from an *Arjikā* (a Jaina nun) who was devoted to peace. Seeing there the emaciated but exalted and noble sage, *Samvidhigupta* by name, she instantly took a vow by the side of the great sage, thus relieving herself of all vexations.

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7. Through her attachment for the son, she would frequently secure balls of molasses and sugar and send them to the house of the *Khecaru* who was bringing up her son, the terror of his enemies. Seeing a big scar on his hand he gave him the name ' Karakanda ', which became wellknown all over the earth. He, the abode of all fine arts, was growing up day

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by day like the moon with its digits gradually shining forth. At this juncture, there arrived the great sages *Yasobhadra* and *Virabhadra*, the ocean of scriptures. They were lean with the unbearable weight of penances and were accompanied by the excellent fourfold order. Some of them were absorbed in meditation and were very learned, while others had their bodies covered over with a mass of dirt. When they arrived at the dreadful crematory, one of them saw a miracle there. A bamboo-clump had grown from the eyes on the face of a human skull. He then asked "Tell me the cause of this, oh great sage; how has all this happened ? "

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8. Hearing those words the matter was revealed by *Yasobhadra* to the younger ascetic. " These three mighty bamboos shall become the staffs of bonner, goading hook and umbrella. In whose so-ever hands these bamboos would fall, he shall obtain the entire earth ". This was heard by a Brahmana *Sammati*, who was standing close to the sage. At the close of the day he councilled in his own heart " The words of the sage would never go false ". So, one day he got all the three bamboos cut quickly. But when he was going home with them, *Karakanda* came up to him and wrested them from the Brahmana. The Brahmana, through fear, allowed him to have them, not being able to withstand his might. But being disappointed he said " Whenever you obtain the kingdom, make me your minister, oh beantiful friend ". *Karakanda* acceded to all that was said by the lovely Brahmana, and himself went home with those bamboos and reported the matter to his guardian in sweat tones.

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9. For *Karakanda*, the affection of the *Khecara* increased very much. He was taught, along with politics, grammar, logic, hundreds of dramas, poetic compositions abounding in various sentiments, *Vatsayana* (erotics), mathematics, the nine sentiments, the *Mantras* and all the *Tantras*, the art of winning the hearts of people and of making good machines, good use of swords, disks, spears and daggers, the science of bows, missiles and strong javelins, wrestling, acrobatic feats, jumping, turning and rolling of the body, and the cutting of various kinds of fruits, flowers and leaves. He was made to know all these pleasent arts and he also acquired dexterity in playing upon drums, tabors, lutes and flutes. Thus, every art that was renowned in the world was taught by the *Khecara* to him who had a good ·

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liking. When any man is vexed by desire, tell me what wonders he may not perform.

10. Feeling very greateful at heart, the *Khecara* then says to Karakanda " Make company with a master of *Vidyās*. Go to his house and follow him up regularly ". Karakanda says " what is, oh father, the use of that master of *Vidyas* ? ". Then the *Khecara* says " Listen, oh innocent-minded. There were two friends living in the city of *Kānyakuljī*, a merchant and a Brāhmaṇa, endowed with *Vidyā*. The good men went to the *Coda* country desirous of wealth. Having acquired some money, they turned back for home. On the way, they met the father-in-law of the Brāhmaṇa. The father-in-law saw them and immediately took them home. Being honoured as they lived there, a sounding-drum went round. Hearing the harsh, unmusical drum they instantly inquired of the father-in-law " For what purpose is this being beaten so harshly in public, oh maternal uncle ? "

11. He said " Here, the beautiful daughter of the king has forcibly been eloped by a *Rākṣasa*. No body can rescue the poor one; companies of people and kings have been overcome by the *Rākṣasa*. He lives in a deserted town beyond the river. No one can breathe there for his fear. (The king) is looking for a new-comer preeminent in *Vidya*; for this purpose this (proclamation) goes round daily". Hearing those words, with smiling faces, they held up the drum as it was being sounded. Immediately, the drum-man returned and reported to the king - " Two men have arrived here, my lord, like pure praiseworthy heaps of virtue. They assert, Your Majesty, with confidence in their mind " We would do all that the king would say ". Then the king went and brought the two persons to his palace with honour, and immediately despatched them to the vicinity of that invincible *Rākṣasa*.

12. They both went to the abode of the *Rākṣasa* whom no body else would approach. There they saw the maiden with large breasts, a river of beauty, of golden hue. Then they saw the tawny-haired *Rākṣasa*. By the repetition of the incantations he lost his malignity. Incapable of bearing the power of the incantations he said " I, *Pavana-vega*, am your servant ". Knowing the *Rākṣasa* to be subdued, they went into the presence of the king along with the maiden. Accompanied by the *Rākṣasa*

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and the maiden they were seen by people coming. The people said " Today peace has been established here when such conjurers arrived ". Seeing them, the king became pleased at heart and gave them ample wealth. Addressing the maid as sister, they restored her to the king and then they, with stout and long arms like elephant-trunks, went joyfully to their own town ".

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13. " Whoever made company with a man of *Vidyas* obtains happiness and wealth. Therefore, the company of the man of *Vidyas* should be courted so that it may be unbreakable. Do not make friends with a man devoid of learning, for, he would change his mind in time of calamity ". What fault has been seen in a man devoid of *Vidya*, the *Khecara*, with pleasure, narrated thus —

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" Two friends, belonging to the town of *Benares*, went to another country, ignorant as they were. Having acquired wealth, while returning, they encountered a *Rakshasa* on their way. Seeing him they fled away terror-stricken like the sinful, swerved from austeries. The fools did not know anything in their mind. They were overtaken by him as they fled. Then, being arrested, the two friends were released by another traveller after an open fight with him. Thus, they subsisted by the help of a stranger ".

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14. " Similarly, never form company with the mean, oh courageous, handsome hero. Whoever fell in the company of the mean, he reaped a woeful doom. Listen, I tell you the story of the mean; know this moral in your heart, oh lucky one. There was a merchant by name *Sudarsana*. He was casually told by a mean king " If you can recite a verse without joining the lips, I would grant you lands without encumbrance ". Then the merchant recited a verse of some beauty without allowing his lips to touch each other " The earth, set ablaze in the whole forest by the flames of fire of the enemies' might, has been restored to pacification by being sprinkled over with a current of water in the form of the sharp edge of the sword ". The king, being pleased, gave lands to the good merchant, though with reluctance. Then one day, the good merchant, the ocean of virtues, satisfied the miserables (by his largess). But then the crooked merchant formed connections with a slave girl who soon became pregnant and entertained all sorts of longings.

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15. Then, instantly, she told the merchant " You must carry out this one word of mine. Give me the flesh of this peacock of the king so that I might live without doubt ". Then the foremost of the merchants went out and found the place of the peacock, in front of him. He hid the peacock and going to her house, gave her another creature. She instantly blessed the merchant and ate it calling it a peacock. Then, not finding the peacock in the whole town the king ordered a proclamation with a drum. Hearing that, the slave girl narrated the whole account of the peacock to the king. The king became very angry with the merchant and handed him over to the executioners for slaying. Thus, having experienced the fruit of the association with the mean, the merchant, through fear, quickly went home and instantly restored to the mean king that trifle of a peacock.

16. Now listen, oh son, to the story of the noble by which wonderful prosperity is achieved. Being aware in mind of the company of the mean, one man courted the company of a noble man. In the town of Benares there was a delightful king, Arabinda by name. Being content at heart, he once went out abunting. He fell in to a waterless tract and became afflicted with hunger and thirst. A merchant, however, gave him three fruits very refreshing (as if) made of nector. The king became pleased with the merchant and showed his favour to him on reaching home. Realising his great service, he appointed him to the office of ministership. Both of them lived there with affection, lustrous like the sun and the moon, the virtuous abode of numerous gems of good qualities like ocean in depth.

17. Then, one day, the great minister, abducting the son of the king and removing his ornaments, went to the delightful house of a harlot. There the merchant presented those invaluable ornaments, pleasant to the eyes of people, to her. He then told the harlot whose face was like the moon at the advent of the autumn ' I have killed the son of the king '. All this he told her whose love was unshakable. Hearing that, she said affectionately, ' Do not make this known to any body '. In the meanwhile, not finding his son, the king ordered a proclamation with the beating of a drum in the town- " Whoever would give information about the king's son, would be rewarded lands along with money ". Then some rash fellow instantly said in the presence of the king ' I have noticed your son, oh lord; he has been murdered by the new minister '.

18. Hearing those words the lord of the earth, possessing shapely arms, became pleased with the minister (and said) ‘ I have paid off the debt of one fruit out of the three to the noble-minded; I should be excused for the other two that remain still outstanding ’. In a moment, the lord of the earth became pleased. Having known the affection of the king, the minister restored the son who had a heavenly body, (saying) ‘ You are a great friend of mine, oh lord of men; I had simply tested your mind, my lord ’. Hearing the words of the minister, the king conferred great favour upon him. Whichever person bears company of the great, he obtains fortune after the desire of his heart. I have narrated to you this story of the noble; bear it in mind, my son, as a channel of virtues’. Karakanda was taught by the *Khecara* all the arts by the wisdom of his heart. “ Whoever person would conduct according to this moral, would certainly rule over the entire globe ”.

19. Hearing that speech of the *Khecara*, *Karakanda* would not leave his side. When out of home for play, *Karakanda* would not leave that crematory. While he was amusing playfully like this, one day, in *Dantipura*, there occurred the death of the king who had shattered the enemies that were roaming about, who had destroyed the forest-fire of immorality, passion and fear, and whose orders people dared not transgress. Cries of woe arose all over the great town; a very great calamity befell the people who said “ There is no prince who, being pre-eminent, might rule here ”. At this time an idea flashed forth in the mind of the minister and he looked at a great elephant with beautiful tusks. Having worshipped the rutting elephant, the wise one entrusted to him a brimful jar having presumed in his mind that he would empty it over one who may be destined to rule.

20. The best of the twice-born recited the *Samas* with proper accent and groups of gods were assembled by the excellent (minister). The drum resounded along with the conch, the tabor, the *Kahala* and the trumpet that filled the earth. The mighty elephant started from the palace like a paramour from the house of a harlot, shaking its trunk and moving its ears, with eyes rolling, and white in appearance. Holding the brimful jar with its trunk, like the moon following up the peak of a mountain, passing from house to house in the town and still maintaining all its dignity, the elephant, having wandered through the town sportively, went

far outside in its wanderings. In the midst of the crematory the elephant 10 quickly perceived the prince, an extraordinary Cupid. Bending its head, the elephant emptied the beautiful jar over his head. Observing that, the people beat their foreheads and raised loud cries of sorrow (saying) " What has this elephant done ? It has placed the jar on a low born ".

21. So thinking, the feudatories and the ministers would neither walk forward nor look up. While they stood thus perplexed in mind, the *Vidyas* that had vanished by the curse of the sage, returned to the *Khecaru* at the very moment. Then, thrilled with joy, the gracious *Khecaru* told the people " He is not the son of a *Mutunga*; he is the son of a king and has a splendid body. Do not hesitate because he would go and move in the first rank; you put your hand on the forepart of the elephant's trunk ". Then he gave in to the hand of Karakanda the *Vidya* which people look for in battle. Having done all this, the *Khecaru*, by the power of his *Vidyas*, went to his home by the aerial path. The proclamation of victory spread through the sky, the immortals made celebrations, and men, like gold and gods in appearance, placed Karakanda on the throne.

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Here ends, in the life of the great king Karakanda, composed by Sage Kunakamara, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the second chapter, describing the acquisition of the throne by Karakanda.

SECTION II

CHAPTER III

1. Then the new king was thus addressed by the ministers " Get, oh gracious one, on the back of the elephant, come quick and bear the burden of the administration of Dantipur ". Then Karakanda got on the mighty elephant whose temples were wet with an incessant flow of ichor. He exhibited a very charming grace as if the lord of gods was adorning the back of *Airavata*. He proceeded alongwith the prominent persons being fanned by the moving chowries, being entertained with music by excellent women who were mistresses of sport, elegance and pleasure, being eulogised by bards who threw in to shade the notes of a cuckoo, being attended by the citizens who had set their minds upon him on account of their attachment for noble qualities and being praised by the well-disposed who had bent their foot-steps for the world to come. Being served by other people also, the charming hero went into the town along with all the persons. That repository of virtues was seen entering by the women of the city like the son of Daśaratha, the store-house of lustre, by the heavenly women in *Ayodhya*.

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2. There in the town, the beautiful women that would overpower the minds of sages absorbed in meditation, felt perturbed. One woman pushed on speedily feeling agitated, while another stood at the door being dumbfounded. Another ran being greedy of the affection of the new king, unmindful of her dress got loose. Some one applied collyrium profusely to her lips and lac paste to her eyes. One followed the manner of the dressless and another took her baby upside down on her hips. One young woman put the anklet on her wrist and bore the garland on her waist leaving the head. Another simple woman would not let off a cat thinking it to be her baby. Yet another ran up full of the new king in her mind but fell on the ground overtaken by the illusion of love, while one, rich in pride but overladen with love, with hard and ample breasts, fawn-eyed, bright and lustrous like heated gold, walked straight towards Karakanda.

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3. With his heart delighted by the acquisition of the new kingdom, Karakanda, entering the town riding on an elephant, arrived sportively at the palace. He saw the high, royal mansion, very attractive like a Himalayan peak. With arches of pearl-strings, it was, as if, smiling with its close, bright teeth. It was jingling with small bells and flourishing with banners as if a lovely woman was dancing with the strokes of her palms. It was inlaid with gold, gems and jewels as if a celestial car had dropped from heaven. There the puro-hearted new king entered being preceded by the elder people pure in mind. Then came out a woman with an auspicious golden jar in her hand. The auspicious rites were performed with excellent lamps and he was hailed with words of victory by hundreds of women. With his coronation performed with golden jars, he was made to enter the palace. He the mine of all virtues and store of good character, endowed with the feeling of modesty, lived in the town and carried on the government, attended by the feudatories and ministers.

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4. While ruling there, he ordered to be brought immediately those bamboos which were kept on account of the prophecy, and they were turned in to the staffs of his banner, goading hook and umbrella. He then called the good Brahmana who was waiting there on account of hope, and made him his minister. Then, one day, while roaming through the town for sport, Karakanda saw a man of graceful features who had arrived, in his wanderings, into a foreign country. He also saw in his hand a wonderful portrait which attracted the minds of the people. King Karakanda asked him " Give me the portrait. I shall see it with all my heart ". He handed over to the king the portrait to which people had been attracted through affection. Karakanda saw the grand portrait five-coloured and shining with manifold qualities. There he saw the seemly beauty painted as if the arrow of Cupid was lodged in to his heart. Hot and long sighs proceeded from his lotus-like face and he felt a burning fever that made him uneasy. Karakanda saw the most excellent portrait and stood bewildered for a moment. By his horripilation he told the man about the separation; by it the new king closed his eyes with a depressed heart.

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5. The man, holding the portrait, knew the heart of the king " Probably, he will be the husband of the maid ". Thinking so, he said " Oh brother, give me my portrait so that I may go, oh king ". But the latter,

feeling excited, would not leave it. With sighs, the king then said " My friend, tell me confidently for what purpose you are wandering about with this portrait? ". Hearing that, he, obeying the words, gave to the king an account of the portrait. " There is, my lord, the *Sunrashtra* country which fully imitates the world of the gods. There is the town called *Girinagara* pleasant to the eyes of the *Suras*, *Khecaras* and men. There rules king *Ajanaruma*, the splitter of the heads of his enemies, with his wife *Ajitangi*. From the latter, the attractive king got a daughter named *Madanāvali*, a basket of beauty, of sweet voice, pleasant to the eyes of good men and a store-house of lustre.

6. Madanāvali, one day, went to the pleasure garden in the company of her friends. There she saw some *Kheraras* pleasant to the eyes and mind of men, riding on swings and singing pleasing songs about *Karakanda* to the accompaniment of a low-tuned lute. Listening to the heart-winning songs, she fell on the ground, shaking her body. Perplexed, unconscious, emaciated in body like the digit of the moon in the dark fortnight, and trembling like a plaintain tree struck by the wind, she was brought home, along with sorrow, by her comrades. She was then asked meekly by her friends agreeable in nature and removers of the mental agonies of men, " Why have you become distressed, friend; tell us, oh dear sister ! " Through her affection for her companions, the young girl, in her simplicity, told them about the fire of separation " That song which the *Khecaras* sang with reference to *Karakanda* was heard by me. My heart got excited by it and then all the four quarters became full of uneasiness.

7. I have told you, friend, the circumstances; satisfy me if you can, before my life which is being consumed in the flames of separation, dies out, oh friend ". Then with sorrow, the latter reported the matter, in brief, to the king " *Madanāvali* has become lovesick by listening to the songs about *Karakanda* ". Hearing that about the maid, the king got the portrait of the deer-eyed one painted, and handed it over to me, oh lord of men, adorned with victory and the moon in the sky of your family. I then came to your town with the portrait, oh vanquisher of irresistible foes and endowed with the spirit of a warrior. Whoever becomes struck with attachment at its sight, he is going to become her husband, oh lord of men ! I have told it all to you, oh king; agree to it now. Let the maid with

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eyes like a lotus-leaf and face like the moon, hold your palm of the hand in her tender hand".

8. Listening to the words of the man who was holding the picture, the king agreed to it all. The excellent king, the moon in the sky of his family, sent suitable persons from his side. On an auspicious day, well attended, they returned, bringing with them *Madanāvali*. The market places were decorated, arches were flung at every house and a wristlet was fastened on to him. Various kinds of musical instruments were sounded and sentimental songs were sung. Highly emotional dances were performed and lines of horses and elephants were drawn up. The veil on the face of both the persons was opened up like the mass of affection of their hearts. They were made to go round the butter-fed fire, seven times, by the priests who recited the sacred formulae. The bridegroom offered his hand to the bride and performed the sacred rites by his right hand. A close 'union of the stars' took place so that the affection may not be split even in the next birth. The union of the hearts had taken place before hand; the formalities were gone through merely for the satisfaction of the people. Thus, on an auspicious day, the courtiers performed the marriage of the two whose hearts were steeped in love. The marriage of the king took place seeing which even the *Suras* and the *Khecavas* became excited and feeling discontented with their own pleasures, became envious of his fortune in their minds.

9. On that occasion, his mother *Purnāvati* also came hurrying to see her son. King *Karakanda* saw her and bowed to her feinely. Being delighted by the marriage of her son, she instantly pronounced her blessings "Live long, my son, the lord of the earth, as long as the current of the *Jumna* and the *Ganges* lasts". With obeisance and respect, she was brought in with the words "This day is very auspicious to me". She was honoured with sweet words and was made to dress herself in bright clothes. Pronouncing her blessing, she soon went out like the brilliant fame of Karakanda. In the meanwhile, the gatekeeper, arousing affection in the hearts of men, came into the presence of Karakanda. Placing his lotus hands on his lotus-head, the gatekeeper said in a loud voice "The good ambassador from the king of *Campā* is waiting at the porch, oh lord!".

✓ 10. Hearing those words, Karakanda instantly ordered the gate-keeper to go quickly and bring in his presence the ambassador of the king of *Campā*. Hearing the words of the king, the gatekeeper brought him in instantly. Seeing him, the king honoured the ambassador with presents and a seat, (and asked) " Oh ambassador, tell me about the welfare of the king of *Campā*, all of whose dominions are well settled ". The ambassador said " Happy is he, oh king, who has persons like you for friends. Being ever served by lords of men, he remembers you, oh lord of lords. As coolness is not separate from water, so are you to the king of *Campā*, undoubtedly. Accept, oh king Karakanḍa, the excellent service of the lord of *Campā*. Thus getting united, may you both enjoy all the pleasures and the earth.

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11. " Without service, oh friend, even a cubit of earth can not be obtained for enjoyment. If you do not accept his service, then doom will some how make room for itself ". Hearing those words, Karakanda, becoming wrathful in his heart, and stretching his red eyes towards his forehead as if the sun and the moon stood in the sky, (said) " Go away you ambassador, go where your master is; do not stay here even for a moment. Tell the king of *Campā* in brief that I was quickly coming to him. If he has the warrior's pride for battle, let him offer me battle immediately ". Hearing this, the ambassador went where *Dhālīvāhana* was (and reported) " The king of *Dantipura* has said, my lord, that he would not bow to you but would rather fight with you on the battle field. This is what the courageous one has said ".

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12. Hearing those words, the king of *Campā* made his preparation, seriously setting his mind upon it. In the meanwhile, the king of *Dantipura* caused the earth to shake along with the *Mandara* mountain. The destroyer of the lives of his foes caused dust to rise up in all the ten directions by his marching. The sky was covered up and the sun began to fluctuate by the hurry. In wrath, he ordered a quick march. He came to the region of the *Ganges* and saw the river *Ganges* as he proceeded. It looked beautiful with its white and zigzag stream as if the wife of the white serpent was moving. As it flowed from a distance it looked very pretty like the glory of the great mountain *Himalaya*. By means of the people bathing on both its sides and offering water to the sun with their hands holding

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darbha grass and raised up, the river was, as it were, under these guises, declaring " I am pure and go my own way; do not get angry with me, my lord ! ". Having observed the river, the king named *Karakanda* went to the town of his father, the abode of numerous excellences. He who caused fear to the great gods and the *Kheraras* by means of the arrows discharged from his bow, besieged the town on all the four sides with his irresistible elephants, horses and commanders of men.

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13. When the siege was laid by the king, the people of the town became immediately perturbed. A certain person informed the king " Oh lord of men who has subdued all the forces of the enemy, the very fire to the forest of the opponent's army, who has satisfied the desires of the panegyrists and good men, elephants having formidable trunks are groaning; excellent horses with curved mouths are neighing; chariots are moving with a rumbling noise and fluttering with shining banners, the lustre of the swords surpasses the rays of the sun: hooked spears are quivering; lances are shining with daggers and are speedily active like wind. Thus the forces of the enemy, very mighty and irresistible like lion, have made an attack on you ". Hearing that, the lotus-face of the lord of men came to resemble a red lotus. He bit his lips; his eyes had frowning eyebrows, the fire of wrath increased and delight was at an end.

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14. He then got up. His servants, dreadful even to the gods in battle, ran up. Horses swift like wind, and elephants were got ready. Excellent chariots moved on with rattling wheels. Some rushed forth bearing lances, uttering various notes of challenge, while other excellent persons regardless of the honours received from their master and loyal to the lotus-feet of the king, praiseworthy and irresistible in battle, advanced bow-in-hand and delighted at heart. Some marched forth trembling with rage and others shining with drawn swords. Some were thrilled with horripilation; others put on their bodies their armours. Some, being steeped in the sentiment of the battle-field, went by the path pleasing to the heavenly damsels.* The king of *Campā* marched out of the town attended by horses, elephants and excellent chariots. Tell me, by whom with formidable, mighty and stout arms, was he not followed ?

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* This also indicates that the metre of the *Kudavaka* is *Sragelini*.

15. Then trumpets were blown that filled the entire earth. All musical instruments are sounding, the armies are preparing. At the command, they draw up in ranks and fall upon the forces of the enemy. Lances are breaking; elephants are thundering. They gallop with speed; they cling to the tusks of elephants. Bodies break; skulls crack; headless trunks run about and rush into the enemy's lines; entrails get dislocated and drop out along with blood; bones are twisted and necks are being broken. Cowardly people fled away, others fought the enemy at close quarters, while yet others, drawing up their swords, stood firmly engaged in fight.

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16. Then, with anger, the lord of *Campa*, riding in a chariot, rushed forth like the lord of gods. He quickly went into the ranks of the enemy's forces and encountered king *Karakunda*. There was then an uproar in both the armies which covered the sky with showers of arrows. *Karakunda* who had long arms like the trunk of *Airavata*, through wrath, suddenly flung a *sakti* (a kind of missile) at the king of *Campa*. The chariot with the banner-ensign was, in a moment, shattered and then the charioteer was quickly laid low by him. Angrily, the king of *Campa* discharged his arrows very quickly. When the arrows were shot by the king of *Campa* the forces of *Karakunda* took to their heels in a moment. *Karakunda* saw his army routed and extreme anger flashed forth in his mind. So, he immediately commissioned the *Vidya* which was given to him by the *Khecara*.

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17. Then with irresistible anger, he discharged the *Vidya*. In an instant, the bold *Vidya* was seen rushing forth quickly, producing hushing and humming sounds, matching the wind in speed, acting like a demoness, touching the sky with its brilliance, crushing the temples of the elephants and shattering the chariots against one another. Whoever were seen on the battle-field, fled away at her sight. Some were made to fall in to a swoon while others were forced to fight. Some were split with strokes and others were deprived of their lives. Then the king of *Campa*, getting enraged, quickly grasped the sword in his hand and in half a moment, shook off the power and energy of the *Vidya* which was devouring hundreds of men.

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18. *Karakunda* saw his *Vidya* gone and getting rageful, he took the bow in his hand. He put the string on the bow seeing which people

became alarmed. At this time, the gods in heaven who follow virtues, became perturbed. By the terrific and dreadful twang, the globe of the earth tottered and its very base (Kûrma) crashed, the surface of the earth was ruffled and the biggest mountain was shaken, the abode of sharks (i. e. the ocean) became unsteady, the god presiding over the earth (Dharunindra) trembled, the god of the aerial beings whirled and the king of gods was thrilled. Hearing that twang of the bowstring, chariots broke, the mightiest elephants fled away, the arrogance of the king of Campa melted off and the Khecaras, being horror-stricken, could not move.

19. Then the hearts of the gods were rent and the enemy's forces stood dumbfounded through terror. He took the shooting position, the pride of the king of Campa was broken, the bow was got ready in a moment and the string was bathed in the water of perspiration. Karakanda fixed the mighty arrow to his bow and the king of Campa discharged another. When that arrow also went fruitless, Padmavati arrived on the battle-field. She was seen by the king and was saluted with the bending of the head from a distance. " Oh, mother, mother, why have you come to this uncontrolled battle in the midst of the multitudes of warriors ? " She replied " Hold back your bow, my son; this Dhundivakara is your father ". " Tell me, noble mother, how this king, the home of virtues, is my father ? " Then she instantly told him " Listen, oh powerful lord of the earth, my son-

20. I was the wife in the home of the king of the town of Campa, subduing the hearts of people. When you came into my womb, a calamity befell me. I was taken away to the outskirts of the town of Dantipura by an uncontrollable elephant. There you were born at the dreadful crematory. I was delighted to see you ". Hearing those words, king Karakandu, for a moment, stood bewildered. Having said this to her son, she fearlessly went with quickness to her husband. She was seen by the king of Campa like the river Ganges by the ocean. Though he recognised her to be Padmavati, still, through his good nature, he saluted her. Since she bore the weight of the vow, the king praised his wife. She was questioned by the king as to how she escaped from that elephant. The latter told him immediately " Oh king I got free from the elephant on the bank of a lake.

✓ 21. Close to it in the crematory was born this son, the ornament of the family. He was brought up by a certain *Khecara* and I took a vow then and there through heaviness (of heart). Then the king of *Dantipura* died and he was made the king. Know this who is fighting against you, to be the same; you have been vexed by the monster wrath. Do not be silly, give up this tenacity; oh king, this king is your own son ". Hearing those words, the king of *Campa* became pleased at heart instantly " Blessed am I who has such a son long-armed and steadfast in battle ". Leaving aside his bow with the arrow dropped, the great king went near *Karakanda*. Then *Dhadivahana*, advancing instantly, embraced his son as prince *Pradyumna*, the repository of lustre, was embraced by *Damodara* going to the battle field.

22. *Karakanda* then addressed his father " That I declared a war on you, do not mind this mischief of mine, oh lord; forgive it all, my sire ". On hearing those words, the king of *Campa* felt instantly thrilled at heart. He took him to the capital along with all other kings and conducted him in with celebrations. That town looked so beautiful with *Karakanda* that the city of gods fought shy of it. People, taking jewels, came affectionately to the palace for offering their felicitations. Then the royal fillet was fastened on *Karakanda* who was a millstone to recalcitrant kings. For his part, the king soon adorned his body with the beautiful ornament of penance. Having practised very difficult, passion-killing austerities that had the power to break the tie of the eight *Karmas*, he, abandoning his body and cutting off the knot of the heart, became attached to the neck of the damsel salvation. *Dhadivahana* of goldly and godly appearance and abode of virtues, went to the house of salvation, while *Karakanda* lived on in the town looking after the government and winning the hearts of proud women.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the third chapter, describing the arrival of *Karakanda* in the town of *Campa*.

SECTION III

CHAPTER IV

1. Having consolidated all his dominions *Karakanda* questioned *Mativara* of pure intellect " Tell me your opinion, oh *Mativara*; is there any man who, being insolent, does not bend to me even now ? " Then *Mativara* said " Oh lord of lords, the whole earth serves you. But in the *Dravida* country there are kings who, being bold and haughty in their heart, do not bow to any one. The kings of the prosperous *Cola*, *Pāṇḍya* and *Cera* do not accept your service, oh lord ! " Hearing this, the king of *Campā* instantly despatched an ambassador to them. He went and told the *Cola* and other kings " Pay homage to the feet of *Karakanda* ". But they rebuked the ambassador saying " We do not bend to any one except the *Jina* ". He returned and told *Karakanda* " In brief, they will not serve you ". Hearing those words, king *Karakanda* took a vow " If I do not place my foot upon their heads then I shall have no concern with any worldly possessions such as territories, children and the pleasures of the senses ". Taking this vow, *Karakanda* immediately ordered a march in wrath. The king of *Campā* marched against them. Mounting an elephant he passed out of the town accompanied by the fourfold army, thus exhibiting the grace of the lord of gods ".
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2. As he marched, the earth was rent by the hoofs of the horses and smoky dust rose to the sky and enveloped the directions as if a veil was cast on the faces of the quarter-elephants. The earth trembled, the mightiest mountains shook and the lords of gods in the sky fled away quivering. Bending his way to the South, he came to *Terāpura*. On its southern side in the great forest, he encamped his fourfold army. In a moment, the lions and the *Pulindas* were disturbed. Five-coloured tents were pitched up as if the houses of gods had alighted on earth. The elephant-drivers took the elephants to a watery place and the excited donkeys ran after their mates. The officers of the king unfurled the banners
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as if the earth began to dance with her hands up. While kind *Karakanda* was halting in camp there with all his mighty forces, the guileless door-keeper came in to his presence and paid his salute from a distance.

3. "Your Majesty, there is in *Terapura* a king who is known over the globe of the earth by the name of *Sina*. He has come here to visit you; shall he come in or shall he go back?" Hearing these words of him, *Karakanda* ordered the gate-keeper "Allow admission to the king of *Tera* in half a moment; you yourself go and bring him in." The king was brought in by the gatekeeper and was honoured by *Karakanda*. After doing the formalities the latter asked "You are ever happy, I hope, oh lord of men?" He replied "I am happy in as much as I have been sprinkled over by the water of your kindness." By his words the affection of *Karakanda* was roused for him. He then favoured him immensely and pleased him by presents and by speech. *Sina* was then asked by *Karakanda* "My brother! tell me, particularly about some striking wonder that you may have observed during your excursions?"

4. Hearing those words, *Sina* the king of *Terapura* told *Karakanda* "My lord, to the west of this place, close by, there is a cave attractive to the eyes, which is supported by a thousand pillars. Above the cave, on the great hill, like a crest-gem on the crown of its head, there is a large and beautiful ant-hill whose extent no body has found out. A white elephant comes there with water and lotuses and worships it. This the elephant has been doing for a long time. This is all that I have to say, my good master!" Hearing this, king *Karakanda*, accompanied by *Sina*, went towards the hill. That hill which was beautiful like the breast of the lady earth and which was, verily, the house of sport for gods, was seen by *Karakanda* in an instant like *Kailasa* by the emperor *Bharata*.

5. Here, lions wander about having torn the frontal globes of elephants, and drop the pearls from their paws. At places, lions are indulging in roars and elephants do not shed the rut. Here, antelopes always graze and at places monkeys hoop. At places are wandering boars with terrible tusks, offering a front even to lions. Proceeding for some distance over the hill, *Karakanda* saw the cave as if *Indra* had found his celestial car. King *Karakanda* entered it (saying) "Blessed is he, lucky and

deceitless, who has built this cave of a thousand pillars ". He, then, saw the Jina free from attachment, and began to sing a hymn with devotion " Be Victorious, oh destroyer of the four forms of existence, remover of impurities. Be victorious, oh thunderbolt to the mighty mountain of pride. You are my shelter, oh lord, stainless, oh sun to vanquish the darkness of ignorance. "

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6. Having worshipped Lord Jina, both the kings quickly mounted over the hill. They looked in all directions and the kings became happy in their mind. While they stood in the forest looking around, the very instant the good elephant arrived. The lord of the elephants came into the lake to get lotuses, like a mountain going to the sea. It moved on with the sound of its fanning ears and giving out rut flowing from the temples, having beautiful, tawny eyes, admirable by its tusks, having a prominent backbone like a stringed bow, driving away the swarms of bees and filling the faces of the directions with water from its trunk, plucking lotuses by hundreds with its trunk and bearing a string of good pearls on its head*. The elephant took the lotuses, quickly filled its trunk with water and circumambulating the ant-hill he bathed it and worshipped it devoutly.

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7. The devout elephant went away having worshipped the ant-hill. Then king Karakanda went to the lake. He saw the lake full of water producing confidence in him as he approached it, and uttering ' come ', as it were, through the chattering of the birds; holding jars of water in the form of the frontal globes of water-elephants; giving satisfaction to beings afflicted with thirst; flourishing through its lotus plants with uprising stalks; proclaiming its mind through the flying up fish; laughing with its teeth in the form of foamy bubbles; going with very pure and numerous qualities; joyful through blossomed lotuses; dancing through the various kinds of birds; singing through the humming of the bees and running through the water agitated by the wind, as if it was a noble person, agreeable and worthy of a visit. Taking out water, both the kings washed their feet and cleansed their mouths and then they examined the ant-hill which had been worshipped by the elephant with lotuses.

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* Here is again a reference to the *Mauktikadama* metre of the Kadavaka.

8. *Karakanda* thought in his mind " This beautiful ant-hill is certainly worshipful. Some great deity is residing here on account of which the elephant has worshipped it and gone away speedily. Surely, it is because of its worshipping this anthill that the elephant has become white in colour." Thinking so in his mind king *Karakanda* devoutly stayed there observing a fast. On the next day, *Karakanda* got the anthill excavated quickly. They levelled up the ground as if a mass of sin had been carried to utter destruction. When they dug a little further, the lustre of the rays of gems flashed forth. That very profuse and bright lustre pervaded the expanse of the sky and roamed in all the four directions as if the brilliant fame of *Karakanda* was advancing to see the lord of the immortals.

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9. As they dug on getting thrilled, a *Jina* image was discovered there. A serpent, made of gems and jewels with a large hood, shone over it like an umbrella. The kettle-drum, the halo of light and the two *Chowries* furnished delight to the ears and eyes of all. The lion-seat was inlaid with various jewels as if the king of gods had worked it out himself. When it was brought out, it shone forth like a mass of virtues (come up) rending the earth. The immortals then beat their kettle-drum in the sky and a dense shower of flowers fell from heaven. All the directions became clear and sweet wind blew forth. All the ambitions of the king who was a repository of all gems of virtues, became fulfilled. Through devotion, his body became horripilated and through delight the lotus of his face became full-blown. Fetching water from the lake, he bathed the *Jina* who was free of all impurities and worshipped it with many lotuses.

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10. With his head bending low by the weight of excessive devotion, the virtuous king began to sing a hymn. " Be victorious, oh lord, having your feet scratched by the jewels of the crowns of gods, excellent king to protect the entire world like one town, an axe to cut down the tree of *Karmas*, the best means to cross the ocean of the four forms of existence, the sun to remove the darkness of sin, the utter vanquisher of the warrior-infatuation, a secret charm to subdue the snake of attachment, a good machine to crush the sugarcane of Cupid, shining with the rays of supreme knowledge, the stopper of the flow of *Karmas*, the ear-ornament of the young goddess of victory, the swan in the lake of the minds of the faithful, eternal, stain-less, free from the elements of a physical body and attached to the face

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of the lady salvation. Be victorious, Oh god *Jinendra*, my lord; I have meditated upon thee in my mind day and night, but to-day my eyes have become cool in a moment by your sight."

11. The *Jina* was lifted up by the good king like the *Kailāsa* by the Lord of *Lankā*. Held up on his head with both the hands, it shone forth like the *Govardhana* wielded by *Hari*. On that occasion, the gods sent a shower of flowers and delight was caused in his mind. Some of the immortals held up the umbrella while others anointed the body with saffron. Some waved big *Chowries* and others beat the loud kettle-drum. Some devoutly performed the *Tāndūra* dance while others paid homage to the feet of the *Jina* from a distance. As the lord *Jina*, of fading passions, was bathed by the immortals and was brought back home from the *Mandara* (mountain), in the same way, the god, the mansion of virtues, was brought to the cave by *Karakanda*. The king installed the *Jina* in the cave and having worshipped and anointed it with sandal, he observed, once again, the first image, bearing devotion in his mind.

12. Then at the moment when his sight fell on the *Jina*, he observed a protuberance on the lion-seat, as if a green-jewel was shining on a crystal slab or the deer was clinging to the lord of the stars (the moon). Seeing it, the king began to think in mind that the protuberance was marring the beauty of the *Jina* image. He called an artisan who was clever in executing all artistic work "Oh great friend ! tell me, since you know all the best canons of fine arts ", asked the king speaking sweet words, " Why do we see this protuberance on the *Jina* image ? " Hearing this, the remover of evils, who used to make images of different shapes, said " Whatever you have asked, my lord, I shall tell you, pleasant and pain-removing as the account is. When the *Jina* image was carved, oh king, a stream of water flowed forth the very moment; for this reason the protruding patch was put up. This is what I have heard and seen by tradition. "

13. Then the lord of men said " My great friend ! how can I see the wonderful stream ? " Hearing that he said " Oh my gracious lord ! if it flows forth some how, it will cause many diseases in the country, oh admirable one, and those who would drink the water, will, for ever, be incapacitated; the stream is so woeful. Knowing this, why should you cause it

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to be brought forth ? " Hearing this, the king said " I shall check the water, my friend, and shall also rebuild the cave; but you must show me the wonder. " The artisan, hearing it, said again " If I scrape off this protuberance, oh lord, how shall I get away from the consequent flood ? " At those words, the king immediately caused a mound (*Dardura*) to be raised instantly. Repairing the cave carefully with various kinds of stones with sewers, the king and that artisan, only the two persons, went in front of the image.

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14. That which was considered ugly by the king was struck with his chisel by the artisan. As the hard strokes fell, sparks of fire were emitted like the marks of the fire of wrath that was about to burst forth. Then, from the mouth of that protuberance rushed forth a profuse and strong current of water. First it came out bubbling as if the earth was vomitting through fear. Coming out, it shone forth like the wife of the lord of serpents come up tearing the earth. Meeting the earth, it looked beautiful like the gurgling *Ganges*. Spreading about, it instantly filled with water the whole of the beautiful cave like a pool of nector with the liquid of different kinds of juice, or, as if, the essence of religion stood in the form of water and as if the hill had made its mind manifest " I am gentle and attractive to the heart ", and as if, getting pleased, it gave to the king the store of nector in a nut shell.

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15. Seeing that, they, becoming fearful in their minds, moved off from the place. The king went over the mound and stayed there careworn and depressed. Like the lord of the mountains by a stroke of the thunderbolt or the lord of gods with his army fled away, or an elephant torn by the nails of a lion, did the king stand there misery-stricken. He trembled, whirled, shook, constantly rubbed his hands in grief, beat his brow, breathed heavily and said again and again in hoarse voice " Alas ! what have I done this, wicked and mischievous as I am. Alas ! I shall acquire sin as fruit of this. Alas ! due to what action of mine have I been so misled ? " The king stood there covering his face with his hand (and saying) " Who was worshipped by hosts of immortals, of adorable might and the home of righteousness, that same god, the most prominent in the world, alas, alas, where have I brought and abandoned through my sin ? ".

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16. As the king, rent by sorrow, stood there in distress, some blessed Sura arrived from the sky. Abode of virtues, destroyer of sorrows, removing detachment and creating interest, endowed with a crown, with heart set on *Jina*, greatly lustrous, flying through the sky, beautiful in form, following up the best of the mountains, a *Bhujangu* prince alighted on earth and bowing with a nod and speaking pure, perfect in all his limbs, came up there. He was seen by the king as delighted in mind, delighter of the king, delighter of men. He said " Oh lord of men ! give up your grief; do not leave off the undertaking through sorrow. Whatever I had thought in my mind, you have done and much more shall you do.

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17. Oh lord of men ! I have been living here for long and am able to check this current of water. If I get enraged, I would knock down the cluster of stars, break the hood of the serpent at the bottom of the earth, crush the eminent mountains and stop the gods advancing in battle. Even a god cannot move about through fear of me, what to say of any man who may be perverse ! I have been staying here as the guard of the image. A great adverse period of time is going to come. Being expected for a very long time, oh sincere hearted, you have come now, my friend. I have guarded it for such a long time, good sir; sixty thousand years have come and gone. You have done well, oh gracious one, that you have installed the great god in the water-cave. Bringing the *Jina* inlaid with jewels, you have placed him in this splendid, golden and immortal cave. You have accomplished this. I am now free to trip it over the globe of the earth merrily.

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Here ends, in the life of the great king *Karakanda*, composed by Sage *Karakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the fourth chapter describing the discovery of the *Jina* image by *Karakanda*.

SECTION IV.



१०. तेरापुर की गुफा नं. ३.

Cave No. 3 at Terāpura. The main pillars have been newly erected
as the old ones had collapsed.

(Page 43, intro.)

CHAPTER V

1. *Kurakanda* asked that immortal “ Tell me who caused this cave to be constructed and who made this exquisitely jewelled image which has pleased my mind ? ” Hearing that, *Vāyuveya*, the Nāga prince, told instantly what the king had asked “ In this *Jambūdvīpa* and *Bharat* country, there is the beautiful, measureless *Vijayārḍha* where *Khecaras* rejoice and elephants trumpet. It has two high peaks that stretch up to the ocean. Their circumference is twice twentyfive *Yojanas*. Their height is twentyfive *Yojanas*. At a height of ten *Yojanas* there is the excellent Southern Range which is inhabited by the *Vidyādhuras*, and seeing which even the *Suras* feel covetous.

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2. There is a town abounding in *Khecaras*, by name *Rathaneypura* the circular. There were two *Khecaru* brothers by name *Nīla* and *Mahānīla*. As they lived there ruling, they both were pressed by the enemies. Their *Vidyus* were done away with and they were cast out of the town. This was during the period of *Tirthankura Pārsva* when the din of the *Suras*, *Khecaras* and *Kinnaras* rebounded. Being sorely troubled at heart, the brothers, traversing the earth, came to *Terūnayara*. Staying there, they established a good kingdom and acquired all the territory. One day, they heard from a sage, the sin-destroying story of *Pārsva Jineendra*. Hearing it charming and refreshing (lit. misery-removing) they were thrilled with delight and became steadfast in religion, with compassion. With concentrated mind they devoutly thought of the *Jina*.

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3. Out of devotion, this cave was constructed by the *Khecaru* brothers. They built it with a thousand pillars and made the inside so beautiful. For the *Jina* images made of gems, they built this shrine with gems and jewels. Constantly bathing and worshipping, they lived for a long time following the *Jina*. There developed, day by day, the pleasing

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and multifarious power of the *Khecaras*. This mountain was surrounded by *Khecaras* like the great mountain *Meru* by the excellent *Suras*. Observing that beauty, the lords of the *Sura* groups stood thoroughly wonderstruck. At this time, oh ye sincere minded, there arrived the great friends of Nila. In the Northern Range of that *Vijayārdha* there is the lovely town *Gaganatula* dear to the *Suras*, *Khecaras* and *Kinnaras* as if the city of gods had come and stood there.

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4. There dwelt two *Khecara* brothers who had a deep affection for each other. Pleasant like the moon and immensely powerful like the sun, they were called *Amilavega* and *Sivega*. Pure in conduct and unconquerable in battle, they had their bodies adorned by the jewel of Right Faith. On one holy day, the mighty ones started for worship. Advancing southwards towards *Lankā* in the *Malaya* country, they saw the great and auspicious *Pūdi* mountain where the lord of gods would come for amusement. They descended upon it as if the lords of gods had alighted from heaven. Seeing there a temple of the twenty-four *Jinas*, white with lime and touching the sky, they went there to see those who had far driven away Cupid.

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5. With pure thoughts, the king of *Lankā*, born in the family of *Rāvana*, renowned by the name of *Sūraprabha*, husband of *Srisenā*, while on a pleasure trip, one day, arrived at the *Pūdi* mountain. As he wandered in the *Malaya* country, he saw that most beautiful site, like *Bharata* on the *Kailāsa*. He got the twenty-four images made, out of devotion, and also the temple of the twenty-four *Jinas* the givers of happiness, bright being made of gems and jewels, and destroying sin in the minds of their devotees. He who was ever adored by the *Suras*, was worshipped and meditated upon with reverence. They gave pleasure to the eyes of those who looked upon them, removed the dirt of sin of those who meditated upon them, stopped in an instant the worldly cycle of existence and gave all that one might desire.

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6. They who had removed the great darkness of wrong belief, saw the images of the *Jinas*. In body, speech and pure mind, they eulogized the excellent god, the unblemished *Jinendra*. "There is not, in the three worlds, as much speech as would suffice to praise adequately the omniscient.

Oh Ye, who has fathomed the mystery of the three worlds, bow to you, lord of victory, unfathomable, immeasurable. Bow, oh god, the great master of Cupid; bow, oh lord, formless, stainless. Bow, oh passion-less destroyer of the enemy of infatuation; bow, oh lord of men who has done away with the desire for pleasures. Bow, oh partless, absorbed in final beatitude; bow oh conqueror of Cupid, wrapt in meditation. Bow, oh remover of *Karmas* by pure meditation in a moment; I bow, with my mind, to your feet. Victory, oh *Jina*, the sun of omniscience destroying utterly the darkness of wrong faith". Thus having adored, worshipped and eulogized, the *Khecaras* looked at each other.

7. Seeing the images so beautiful they felt a great liking in their mind. They then said " In *Vijayardha* which has become the sporting ground of the *Suras*, we shall devoutly make images after these patterns." Thinking so, with great devotion, they seized with both hands, this image of *Parsva Jina*, made up of many jewels. Lifting it up, they started off. In the sky it shone forth as if the digit of the moon was moving along; as if the lightning was flashing forth. They went northwards as if escaping the god of death. With their devotion aroused in the *Jina*, the two brothers, of muscular bodies, arrived here. Leaving the jewel-made image on the excellent mountain, they, the storehouses of virtues, who had removed the shadow of worldly fear, went in front of the cave.

8. There, having finished their devout adoration, both of them came back to their own image. Having reached there, when they attempted to take it up, the image would not move from its place, as if it was arrested by some *Khecara*, as if it had stopped there finding the place so beautiful. Finding it immovable, they felt afflicted with sorrow in their mind at the moment. " Out of enthusiasm for the next world, alas, what have we done this, sinful as we are ? The image of the *Jina* that we removed from its place, is going to be the symptom of our falling into hell. Out of the two places, not one could be secured ". Pure knowledge developed in them. Having made a box, they fear-stricken, put it into it having dug the ground. Leaving it there, they, reduced in their bodies, went hastily to the temple of a thousand summits, having adored which, they saw sage *Yasodhara* who had conquered his mind and was absorbed in meditation.

9. Having adored him, they asked the ascetic " Oh excellent sage ! listen to us, pure-minded as you are. While wandering about, we obtained a *Jina* image which possessed multifold powers. While proceeding with it to our own town, we placed it on this mountain-peak. But when, after worshipping in the cave, we went back to fetch it, it would not move from the place. What shall we do ? Shall we live or shall we die, oh lord ? " Hearing that, the great sage told them " This shall be a great sacred place. Your brother, in his next birth, shall obtain the Right Faith of manifold virtues. " Hearing this, both the brothers, in half a moment, devoutly betook themselves to penances. *Amitavega*, having multitudinous *Vidyās*, abandoning his handsome body, went to heaven, having practised penances, and there became a pleasing god.

10. In the mean while, the younger brother, honoured amongst people, took, for a period of twelve years, in the presence of his preceptor and in a great hurry, the famous vow of eating on alternate days. Then one day, he felt very uneasy under the pressure of the twenty-two penitential hardships. Being afflicted by hunger and thirst, what he did was that he thought of going to another village. Going there, he ate and drank water but declared to the people that he had kept a fast. In another village, the next day, he declared a fast openly to the people. In this manner, he lived on for many days deceiving people by sweet words. Fraudulently did *Sureya* practise penance and having died, he became an elephant in the forest. Whoever observes religion with hypocrisy controlling his body after the manner of a crane, he, the hoarse yelling vagabond, foolish-minded, obtains the greatest miseries.

11. Then, *Anithanga* who had become an immortal, dwelling in heaven, thought in his mind " Where could my younger brother be born ? ". Then by clairvoyance it became known to him. Out of kindness for him, he started swiftly and in a moment came to the forest in which the elephant dwelt. Assuming the garb of an ascetic he approached the elephant and in very sweet words he spoke to the elephant " Oh listen *Sureya*; you have had troubles of many kinds. You practised penance with hypocrisy which has false belief for its root. By that powerful sin you have become an elephant ". Hearing those words of his, the elephant came to the feet of the sage, recollecting his previous life, turning his eyes up to his head, rolling

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with distress and trumpeting loudly. The god then knew the heart of the elephant and spoke soft words “ Do not abandon the gem of Right Faith by means of which you would obtain pure knowledge ”.

12. Then were given to him the *Anuvratas* and the *Gunavrata*s as well as the *Sikshavrata*s that give happiness to people, the highly meritorious abstention from taking food in the night and the avoidance of the five *Uduumbaras* for all time. The fruit of worship was also preached to the excellent elephant which was trembling on account of the dangers experienced in past lives. Then he was informed about the beautiful image which they had long ago placed in the anthill. Whatever was preached by the excellent *Sura*, all that was accepted by the good elephant. Having so preached, the *Sura* went home and the elephant is living here in the forest.” On another day, having taken water and lotuses, as it returned to the anthill it did not see there the passionless *Jina*. Having dropped the water and the lotuses the good elephant betook himself to the Right Faith with determination; and with complete renunciation having concentrated himself upon Lord *Jina* with pure thoughts, that *Kherara*, the elephant, became a *Sura* in the third heaven.

13. “ Oh king, whatever you inquired of me, I have told it all to you. You have done well after the wish of my heart that you renewed the cave, oh lord of men ! So now, you do this; make another cave above this cave ”. Having said so carefully to the king the good, *Sura* sportively went home. Above the cave was built by *Karakanda* another cave, an excellent abode for *Jinavara*. Above it, again, he caused to be built a small cave exceedingly beautiful and removing lust. How beautiful the three caves looked ? They matched the mansions of the lord of *Suras*. The king, having made those *Jina* temples and having himself worshipped the beautiful ones, being exceedingly delighted at heart, went to his camp. As king *Karakanda*, the destroyer of his enemies, stood in his camp, there came an elephant with strong and stout trunk and profusely rutting, in order to drink water in that lake.

14. As it stood on the bank of the lake, the smell of the army reached it. Raising up its trunk and shaking its head, the elephant, turning round its face, saw the army. Seeing it, the great elephant became hostile

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and ran up greedy of the smell of ichor, taking its trunk in its mouth, trumpeting and crushing the earth by the weight of its steps. Seeing it so determined, the people made up their mind to capture it. They got up and instantly fell upon the elephant. But they all fled away for fear of the strokes of the elephant. Then the king ran, sword in hand, and the fighting elephant was checked. As he was going to strike it with his arms, the elephant became invisible. When the elephant disappeared, he became startled in his eyes for a moment. The elephant dis-appeared under his very eyes. The king stood astonished in his mind.

15. When the king returned to his camp he did not find *Mudanavali*. He looked into the four directions absent-minded, and pitifully wandered about the land. Then the king became apprehensive with his pride gone. "Where has my wife gone, gracious in all her limbs? How could *Mudanavali* who was the delight of my heart, become so perverse now?" Then good servants were sent out by the king "Look for your mistress in the directions." Having looked in the directions, they came back crying, with their hands stretched upwards. Then the king, seeing them crying, instantly shed tears from his eyes. "Oh virtuous lady! speak to me about the tie of love pleasing to the ear. (or, according to the alternative reading, oh tree ! you are the friend of birds; tell me about the beautiful lady, the object of my love). Oh innocent lady, by whom have you been taken away ? Are you hiding yourself somewhere ? Oh elephant, were you the messenger of Death ? Why did you become angrily perverse to me ?" Then a certain *Vidyadharu* who had crossed the ocean of learning and was fair-looking, bearing in his heart old attachment, presented himself before him.

16. The good *Khecara* called out "Oh king ! why are you weeping bitterly ? Why do you cause your body to decay for the sake of a woman ? Woman is the house of a volume of woes to people. Woman brings about residence in hell; why should one live with a woman ? She causes fever in a throbbing mind; who would follow her the cause of misery ? The creeper of worldly existence grows by her company; a woman brings troubles to the person of man. Powerful persons are rendered powerless by her; wretched are they who serve a woman." Hearing such words and heaving a sigh, he looked about, uttering '*Mudanavali* !'. Then he saw

the *Khecara* and became downcast through shame in a moment. He was addressed over and over again by the *Khecara* " Why are you here, bereft of your attendants ? " With tender expressions was the king, who was distracted in mind, consoled.

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17. Hearing that speech, the heroic *Karakanda*, courageous in battle, became comforted in mind. He asked the *Khecara* " Where did you acquire such charming, sweet speech inspiring religion ? Did you serve some great sage free from all faults, who had left joy and sorrow far behind ? My eyes have become attached to your sight; seeing you, they do not go elsewhere. Are you some relative of mine of another birth delightful like the moon in the sky of family ? I ask you hesitatingly; are you some god ? Tell me definitely ? " Hearing those words, the courageous and deeply wise *Khecara* said to the king " Formerly, being born in the species of a dove, I became an object of amusement to your eyes. Once as I stood in the cage dallying with my mate, a serpent, hissing sharply, advanced towards me.

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18. Seeing me, it caught hold of my leg. Then you, gentle by nature, ran up in order to save me, kindly, from the serpent. I was delivered by you from it. From its terror, I became senseless; you kindly gave me the *Navakāra*. As a result of that, I was born a son to a *Vidyadhar*, an abode of multitudinous virtues. Seeing you fighting against the elephant at great risk, I recognised you. Bearing (in mind) your great obligation, as I was playing with *Vidyadhar* princes, I came here hastily, thinking that I shall certainly be of some help to you. That serpent, on account of the *Navakāra* given by a sage, had soon become a *Khecara*. On that occasion, that *Khecara*, feeling humiliated, carried away your beautiful wife *Madanavali* of large breasts, under the disguise of an elephant.

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19. Seeing you weeping, with your face turned up, beating the chest with the hand and crying ' Oh darling, oh darling ', I have come here. Do not weep; abandon the grief of your mind. When you will return, having defeated the great and the mighty, and having conquered the earth, then this *Khecara*, realising that you were illustrious in virtues, would bow to you as his master and you will then regain your wife whose face is like the full moon. " Listening to his sweet speech, *Karakanda*,

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of long arms, said in return " Oh graceful and virtuous *Khecara*, can women that have been abducted, ever return ? " Then the *Khecara* said in sweet tones " What of the rest, I tell you how the beloved of *Naravāhanadutta*, pure and endowed with golden and imperishable excellences, was soon reunited to him accompanied by numerous *Vidyās*. 10

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamura*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the fifth chapter called listening about *Nila* and *Mahanila*

SECTION V.

CHAPTER VI

1. Being asked by *Karakanda*, he narrated the story of *Naravāhanadutta* " You listen, with one mind, to what gave delight even to the assembly of the excellent *Suras*. Here, in *Bharata*, in the country of the *Vatsas*, there is the praiseworthy town of *Kausambi*. There was the king *Vatsarūja* who, day after day, had a pure attachment for religion. His wife was *Suvīṇā* who remembered the feet of the excellent *Jina* in her heart. He got a son *Naravāhana* great in excellent virtues and pre-eminent in fame. He was the residence of all arts, and possessed a great splendour. By his beauty he ridiculed Cupid. Seeing him intelligent, his father, the king, soon coronated him and himself taking to ascetic-life, spread his fame in the three worlds. Having performed hard austerities which banished Cupid, he reached the portals of the damsel Salvation. Feeling depressed by the bereavement of his father, *Naravāhanadutta* would not feel amused any where. Having his lotus face wet with the water of tears he wandered about distressed with his face turned up. 10 15

2. The unbounded fortune of royalty bestowed upon *Naravāhanadatta* gave him no pleasure. Bearing in his heart the grief of his father the handsome one did not like any bodily enjoyments. Being struck with sorrow for his father in mind, the king, one day, casually came to the *Kalinjara* mountain pleasant to the hearts of *Suras*, *Khecaras* and good men. Agreeable to the eyes of *Vidyādhara*s and *Kinnara*s, he entered a pleasant flower-garden. There he saw a great ascetic who created love for piety in the minds of people, inspired mutual confidence in born enemies, attracted even the minds of persons holding false beliefs, meditated upon the words of the supreme self and had banished far away all defilement and anger. He instantly set his mind upon the lotus-feet of the sage and then adored, with great devotion, the teacher who had made all people bow to his feet.

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3. " Oh foremost of the excellent sages, who has caused the lords of serpents, gods and men to fall at his feet, have compassion on me, and tell me the pure essence of religion by which I might cross over the cycle of existence." Then the worshipful one who was free from attachment and had firmly set his affection on the way to salvation, said " What is the good of talking much ? Bear in your heart the excellent *Jina*. Have always a charitable disposition, oh king, and make your mind absolutely pure. Having the five small vows on the top of his head, and bearing the heavenly *Sikshā varitas* and *Guna varitas*, whoever gives the fourfold alms namely medicine, food, safety and knowledge, obtains, oh king, ample fortune abounding in all the fruits after the wish of his heart. Whoever, oh king, avoids eating by night and takes food observing silence, lives sportively in the heavenly mansions waited upon by hosts of nymphs.

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4. Laughing, by your comeliness, at the lords of men and gods, you should not feel sorrowful in your mind, oh king. By sorrow, a great *karma* is contracted and one does not obtain human birth. By enmity come a heart-attracting, affectionate wife dear to the eyes, pleasant children and dear brothers. All these come by one's enemical desires. Not being able to trouble in one birth, they entertain a desire, with a feeling of humiliation, " May I be born in the next birth so that I might cause pain to him ". Listen, oh king, with steady mind, the story that was of old revealed by numerous sages. There is the famous and

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delightful-to-the-eyes city of *Mathurā* where there are mansions decorated with pictures executed in precious stones. There were two Brāhmaṇa brothers, like elephants, named *Mādhaba* and *Madhusūdana*. They bore great enmity in their minds and would not tolerate the manifold virtues of each other. As days passed by, the riches of *Mādhaba* soon turned their face away from him. He could not even secure clothes for his wife and all his strength and power had also melted away.

5. One day, his wife, in her misery, thought out some thing (and said) "Oh my dearest, listen to my words. Let us instantly go to *Madhusūdana*. He will certainly provide food for us both hungry and poverty-stricken as we are ". Hearing her words, *Mādhaba* made a reply in faltering tones " Setting aside the grandeur of self respect, how shall I enter the house of another who is so disagreeable to me ? Better to eat morsels of poison and die than to be a servant in the house of a wicked person ". Then *Mādhaba* was again addressed by his wife " What is the good of this voluminous grandeur of self respect ? " Hearing her words, *Mādhaba* went to the house of the good *Madhusūdana*. Seeing *Mādhaba* come to his house with his wife, misery-stricken and distressed in mind. *Madhusūdana*, with folded hands and one mind, stood before him.

6. Modestly bending his head *Madhusūdana* spoke to them " Oh my parents ! what anxiety have you ? I eat the food given by you. How is not a gentleman, kind and very honourable, adorable in this world ? " But they, bearing jealousy in their heart, could not put up with his fortune. One day, *Mādhaba*, out of wrath, made a sudden exit for *Prayāga*. There he saw an emaciated ascetic and stood at his feet for a moment. With his permission, *Mādhaba*, cruel at heart, took to austerities. He wasted his body by abstinence and soon died with the desire " I should be born a dear son to *Madhusūdana* the Brāhmaṇa of the town of Mathura, and having given him much pleasure, I should afterwards die ".
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7. That *Mādhaba* was, in course of time, born in the beautiful house of *Madhusūdana*. Favourite of all people and repository of all arts, he, while yet young, became pre-eminent amongst the people. Then, one day, the young son of the Brāhmaṇa was suddenly carried away by the messengers of Death. *Madhusūdana*, following the body of his son, fell on the earth beating his head. He would not leave his neck but
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would go to death. He would not stop even for a moment in his lamentations. He would not be consoled by any consolations, poor soul, he had so set his feelings upon his son. The Brahmana, out of sorrow for his son, went to *Prayāga* for dieing, with his mind set on him. When about to die being scorched by the flames of grief, he was held back by a certain *Khecara*. The latter gave him an account of *Mūḍhvara* who had died by entertaining a desire as a reward for his austerities. "He was born your dear son in the town of *Mathura*, oh *Madhusūdana*!"

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8. Hearing the words of the *Vidyūdhara*, he returned home abandoning sorrow. By sorrow have been bothered lords of men and gods. Therefore, do not give place to sorrow, oh king". Then, getting an opportunity, a *Khecara* who was there, inquired of the king, "Oh lord of men of super-human personality! how have the vast dominions been acquired by you?". Then the king told the *Khecara* whose head was adorned with a diadem of gems and jewels, "In youth I was strong-bodied. What proud woman would not have love for me? Enemies trembled at my name and resorted to jungles being terror-struck in mind. As I lived with my people, my wife was carried away by a *Khecara*. In her separation, I felt despondent and distressed and could not be amused in any way. (I thought) 'shall I leave the country, or, going some where, shall I die?'

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9. Thus brooding in all sorts, I left my home and came to the bank of the Ganges liked by hosts of *Suras*. Near *Puithan* I saw the excellent *Jina*, the abode of happiness and destroyer of sorrow. Having bowed to the *Jina* I rested there where the shaft of the flower-weaponed would not enter. As I closed my eyes with heaviness of sleep, I heard a sound "Why do you sleep, oh prince, with indifferent mind? You are soon to meet your wife." Then love flashed forth on my face and I went out of the *Jina* temple. I looked in the four directions for the love of my heart but the beautiful one could not be seen. As I went out of the garden, I saw a certain beautiful woman with her lotus-face resting on her lovely hand and scratching the ground with her finger. With tender expressions I inquired of her all about it.

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10. "Why are you in this forest, oh beautiful lady? What are you thinking about in your mind with steadfast eyes?" Oh *Khagendra* the

hot sun for the lotus of knowledge, she then revealed to me (as follows)
 " In the southern part of the *Vidyādhara* mountain there is a town
Jayanti at the top of the *Sindhu*. There lives *Dhumaketu* the supreme
 lord of the *Vidyas*. He has in his home *Sunandā* for his wife. Of the
 two who love each other, I was born a daughter. One day, I came down
 here for sport in company of my friends. I played with my beautiful
 companions who indulged in all sorts of games. After the play, as we stood
 at ease, there arrived the *Khecara Madanāmara*. Seeing him I was shaken
 like a plantain tree struck by the wind. My companion, knowing my
 heart, approached the friend of the youth.

11. He was asked by the highly virtuous *Nirmalamati* " Tell me
 who he is. " He said " Here, in the beautiful *Vijayārdha*, in the pleasant
Utpala-khedi, lives the *Khecara Padma-deva*. He is his son *Madunavega*.
 In the Northern *Vijayārdha* lives *Pavana-vega* the house of all virtues
 and son of *Manovega*. He was going there out of affection for him when
 he has been seen by you ". Then inquiring about my high family
 and taking away my loving heart, both the *Khecaras*, having told her
 so, went away. But *Madanāmara* came back again. Through shyness,
 I found no words in my mouth. I felt abashed even to talk to him. Then
 instantly my companion said to him " Oh handsome one, live with your
 beloved ". Then taking the beautiful pearl-garland off his neck with his
 own hand, as he put it on my neck, a companion came to call me.

12. Then I was taken home by *Ketumati*. Distracted in mind, I
 remained sorrowfully at home. When once more I came back by the same
 way, I did not see *Madanāmara*. His (pang of) separation was narrated
 to me by a *Vidyādhari* the dispeller of woes. " Talking, over and over
 again, incoherent words, wandering distressed with his face turned up,
 afflicted with the fire of separation and remembering you, he soon clung
 himself to an ascetic-girl. Instantly feeling disconcerted, she turned
Madanāmara into a parrot. Her companion, being stirred by piety and
 feeling compassionate, told her ' Be pleased, oh goddess ! Do it so that he
 may sport with his wife '. Then the highly virtuous lady said " On the
 day on which *Naravāhanadatta* marries the beautiful and renowned
 person named *Rati-vibhrama*,

13. on that day, oh friend, he would become a tender-bodied, handsome man again ". Oh handsome one, this is what she told me. Knowing this, I took my residence in the forest ". Hearing this, as I stood there, *Lilavati* arrived there. She held in her hand a portrait which infatuated the minds of on-lookers. I readily inquired of her " For what purpose have you come here ? " Then she told me " Listen, oh great hero dear to all people, good looking and firm like *Meru* ! On the southern side of *Sindhu* in *Vijayārdha* where blows the wind excellently fragrant on account of the *Suras* and the *Khecaras*, there is the town of *Kanakapura* a mine of jewels and delightful to the eyes. There rules king *Hamsaratha* served by hosts of *Vilyādhara*s. He is accompanied by *Vimalidevī* as a charming swan is by a female swan.

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14. He has brought, by abduction, some woman who has no liking for him. She lives in his palace observing religion, a basket of love and delightful to the eyes. She would not talk to any body. With concentrated mind, she drew the picture of her husband. While she was feeling happy in her mind looking at it, the good *Khevari Vegavati* arrived there. *Madana-manjusū* was questioned by her " Who has been drawn by you in this picture ? Tell me, oh mother ! Is he a *Khecara*, a *Kinnara*, a god or a man, or is he Cupid with his shaft fixed to the bowstring ? " To *Vegavati* she told the truth " He is *Naravāhana* my beloved husband. " When she looked at it taking the portrait, she fell to the ground shaking her body. Knowing her to be *Vegavati*, *Kanakavati* cracked a joke with her " She did not use to like any suitor but has now fallen to the earth at the mere sight of a figure. "

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15. Then *Kunakamati* took the portrait in her lap in order to see the praiseworthy picture. As she thought about it in her mind, she also, in a moment, fell upon the ground. Some how, with difficulty, she came to her senses and the shapely-armed one was asked by her friends " Why did you go into a swoon, oh friend ? Tell us the pangs of your heart. " She said " Oh sister, here is this picture on the board. It has baffled my mind. Is he a god or is he Cupid, oh mother ? Just think of his name ? " By the two distracted in their minds in his separation, I have been sent. What a wandering sage had once declared they considered in their minds " Whoever lucky one would marry

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Rativibhrama, would become our husband". She was then immediately caused to be painted on a canvas in beautiful colours. I have come here taking that portrait." When, taking that portrait in my hand, I observed the beautiful form, my heart was stunned, oh *Khecara*, and could not think of any thing.

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16. Then I was taken there in the midst of those friends by the pure-minded *Lilavati*. Reaching there, I married *Rativibhrama* with great celebrations as king. Along with *Vegavati* I also married *Kancanamali* as also *Lilavati*. Another five hundred (maidens) also I married there where the very Cupid was residing. My beautiful wife who had been carried away by that *Khecara*, also joined me. I subdued hundreds of *Khecaras* and struck terror in the hearts of my enemies. The earth, right up to the ocean, where-in stood thickly populated big villages, came under my control. Then all the country-people were called together, oh *Deva* served by men, and the coronation was performed. This was the account given to the *Khecara* as you asked it all of me. People were established with lasting gifts of gold and I worshipped the pair of feet of the *Jina*.

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Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakumara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the sixth chapter called listening to the story of *Nararahanadatta*.

SECTION VI.

CHAPTER VII

1. My good friend *Karakunda*, I tell you. Make a start immediately. A good and auspicious omen (forebodes) that you will obtain the happiness of wife along with many acquisitions. " Tell me, oh courageous *Khecaru* warrior, as a result of what omen shall I obtain a wife ? " The *Khecaru* told him " See the sage in front of you; the divine-eyed one is sure to give you the fruit ". " Tell me who has obtained the fruit of the omen ". Then the *Khecaru* told him who had obtained the fruit. A certain Brahmana, hungry and decaying in body, started from his country, leaving his home. He saw an ascetic in the forest and great satisfaction entered his mind. Holding in mind the auspicious omen, he began to dance, stretching up his arms. A certain prince sporting in hunting soon reached there. He saw the Brahmana joyfully dancing alone in the forest. " Oh respectable Brahmana, I ask you, why are you dancing freely in the forest ? Have you obtained some thing beautiful or have you gone mad, my brother ? ".

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2. The Brahmana then told him " Oh simple-hearted, I am not seized by the wind, my friend. By the passing of one devoid of ornaments and clothes and enjoying the great relish of bliss, I have obtained the auspicious omen here where the mighty lion dwells. As a result of this, I shall gain royal fortune and enjoy the green-bowelled earth. Then the prince quickly said to the Brahmana. " Oh master, I am your pupil. Give to me this omen, my respected sir, and take my ornaments and this divine-bodied horse. " Taking the horse along with the ornaments, the Brahmana went home, giving to him the omen. The prince, tender-bodied like fresh lotus-fibre, went forth full of joy. Then the Jina-tutelary-goddess, abandoning the body that she had put on formerly by means of her *Vidya*, took up another by which the mind of the on-lookers may be attracted.

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3. The fawn-eyed one came before him like the loving wife of *Raghava*. " I am your attendant, oh prince, being the destroyer of your enemies." Along with her he went into the thicket inaccessible to men, *Khecaras*, *Kinnaras* and *Suras*. There they saw an old well, but no terror entered their heart. In it they saw a serpent fighting with a frog. Seeing them fighting, he, with unkind hand, counting his body as straw, instantly cut off a piece of flesh with his sword and threw it between them. Knowing his courage, both of them came before him becoming men. One of them was in the form of a cowherd and another a boy. Adorned by the three persons that prince looked as if some god had come down from heaven.

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4. They were seen by some king who honoured them with felicitous words. Seeing the woman a box of beauty, he felt as if a destructive pestilence had set into his heart. Becoming desirous of that woman, he thought of murdering him (the prince). The king took the prince for hunting. There was a dry well in a secluded place. Having pushed the prince down into it, the king came face to face with the woman. Being bitten by a serpent he died and the prince was then taken out by the frog. The royal fillet was then tied to the prince and a host of horses was presented to him by all. He enjoyed the royal fortune sportively. He then asked that *Cakora*-eyed lady " Oh beautiful one ! tell me who you are ". Being honoured with overflowing affection, she told him the old story and went to her home the very moment.

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5. Oh handsome one, ocean of virtues, you have listened to this story of an omen told by me ". Saying so, the Khecara went to his own home called *Satyalakṣmipura*. Then one day, Karakanda ordered a quick march. King Karakanda, the foremost amongst men, halting on the way (or along with the princes), reached the *Sinhala* island where young ruddy geese attracted the mind, where *Suras*, *Khecaras* and *Kinnaras* indulged in sports, where women walked with the grace of an elephant and rendered ineffective the beauty of *Rati* by their own beauty, and where, seeing the luxury of the people, the gods lost the memory of the heavenly world. He encamped outside the city. The apprehension of an enemy arose in that locality. Leaving his camp the immeasurable *Karakanda*, with his companions, went out for sport. There the king saw an extensive

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bunyan tree, big, full of hundreds of birds like the *Kalpa* tree protected by gods and laden with thick leaves. Seeing the large and very soft leaves of that Bunyan tree *Karakanda* taking up small balls and shooting them with his bow, pierced all the leaves.

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6. As the Bunyan leaves were pierced with an arrow, the matter was reported by a messenger to the king " Who had been foretold by the excellent wandering sage, that suitor has come, oh king, with a retinue. I know not whether he is *Varuna* or the moon, a king or the lord of gods. Sporting in the forest in the company of princes he, in a moment, pierced all the Bunyan leaves ". Then the king sent prominent persons who, being elderly, struggled their way to his military camp. The *Campā* king was told by them " Oh friend, frank-minded, the king is calling you. He has his affection fixed on you. You come to his house ". Hearing this, king Karakanda said " If your king comes before me then I go to your king's palace beautiful being finished with jewels ". Hearing that, they returned home immediately and reported the matter to their king. " He would come to your home, oh king, if you go forth to receive him ". Hearing it the king went forth and presented himself before the king of *Campā*.

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7. The king saw him of great lustre, as if he was Cupid incarnate. With attachment, the ocean of virtues took the king into the town with honour. While entering, he was seen by people like god *Vishnu* accompanied by cowherds. Causing affection in the minds of young women, king Karakanda reached the palace. He was shown to his daughter named *Rativega* of tender arms. The youth was seen by the maiden as if the flower-shaft had entered her heart. In her distraction she could not mind any thing, She did not see nor hear any thing. She did not fight shy of her father. She trembled and her words faltered by the thrill. Seeing the flow of perspiration of his daughter the king instantly began the marriage. A pandal was erected with arches of pearls, big chowries were made of gold and a very high, beautiful and bright altar executed with jewels, was made.

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8. Soon her marriage was performed so that even the *Khecaras* felt enamoured. Big dowries were bestowed on her. Elephants with their temples wet with rut flowing incessantly, multitudes of excellent horses jingling with bells and garlands made of jewels, were given. Whatever

else is pleasant to the eyes was given to her by the king calling out her name. With all these, being pleased in mind, he bestowed his daughter upon the son-in-law. Many jewels were soon given and the princes were dressed by the king. The foremost king was then sent off by the lord of men. The king got ready a boat. The doomsday of all vicious kings and protector of the earth got into the boat. It shone forth shaking with the fluttering banners. It sailed in water by the help of the wind. Thousands of other smaller boats were filled entirely with crowds of people. They moved like the celestial cars on earth, fulfilling the desire of moving in water.

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9. As the boats sailed in water furnished with decorations and tents, the king saw a large fish as if he had come upon the essence of the sea, as if *Vishnu* was sporting in that form, as if the sea was seeing the royal fortune. In height it was sixty *Yojanas* and in breadth half of this. Sixty-seven feet long it stood covering the ocean. Like the *Mandara* in water, immeasurable it shone forth jumping up and dipping in. Moving on slowly (at first), the monster came up running through wrath. Seeing it running the kings instantly stopped the boats. The kings being terror-stricken, stopped all the boats, as if they were rendered motionless by the power of an incantation by some wicked deity.

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10 Seeing that fish and setting aside his equanimity, irresistible and hostile, fastening the wrestling tie and drawing out the sword, leaving the boat and rushing forth with rage, the king in an instant furiously made a jump, and swimming, reached where the monster-bodied fish was. Placing himself inside its belly and killing the fish he cut off its protective parts and split its skin. Swimming on to clear water the hero became invisible. The king was taken away by an irresistible *Khecara* woman. Seeing him carried away and having thought about it, the good warriors instantly made a jump into the sea feeling distressed. The whole water was ruffled, the boats clashed against each other, piteous cries of woe went forth and all people were perturbed with sorrow on account of him.

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11. When the lion amongst men, of blooming face fell in water, all people, with pervading sorrow, were very much alarmed. The good wife

Rativega, resembling a *Nāga* woman, feeling disconsolate, trembled in all her body, was stunned at heart and fell senseless. By the sweet fanning of the chowries and with the help of water the virtuous and charming lady was made to rise up by lovely young women who could tame the mind of sages. She beat her bosom with tender and shapely, lotus-like hands and then with anxious eyes and faltering speech said " Oh hostile fate, sullied with sin, what have you done ? Why have you snatched away another's husband who had been made by me my own ? Oh adverse ill-luck, you have been unjust and evil-faced. Oh my lord, graceful and happily wise, where have you gone ? Have pity on me, oh my master, the best of the best men. I am falling in the ocean of grief and heading towards doom, oh lord, save me. I am your wedded wife. Now fallen in misery, whom shall I look to ? Being bereft of you shall I now live or die ? " Thus did the virtuous lady, overwhelmed with grief, lament in her heart " I shall now speak only when I meet my husband. "

The excellent minister feeling highly grieved but consoling all his people who were heavy at heart, went ashore with all his men there.

12. When the army was encamped there, *Rativega* celebrated her vow. Then feeling uneasy, she soon invoked the goddess in soft tones. She drew forth a beautiful circle like guileless faith propounded by *Jinen-dra*. In the middle of it she installed firmly the divine goddess named *Padmāvati*. The goddess residing in the eastern quarter came as she was invoked. The goddess was made of red sandal-wood besmeared with camphor, sandal and saffron, worshipped with fruits, flowers and eatables and honoured with a fast on the first day. The incantation with the seed, which she obtained by teaching, was muttered along with an offering of fresh saffron and flowers. Drawing with red materials, wearing red garments she, having concentrated herself with devotion, thought of the goddess with a firm mind.

13. When thought of with worship and honour, the goddess *Padmāvati* came up with slow, graceful and tender limbs and putting on an indescribable, unprecedented look, being endowed with a richness of beauty, red in person and pure at heart, bearing in her four hands the meritorious book along with the gourd and the signet ring along with the lotus-fibre. Her cheeks were shining with the earings and she wore

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anklets, bells and a girdle. She held over her head the fivefold hood of a serpent and looked joyful and pure exercising a mysterious influence. Placing her lotus-like feet on the ground, speaking something in charming speech, shedding lustre in all directions and wearing on her bosom a pearl necklace, the virtuous goddess stood in front of Rativega in an instant saying "I grant you a boon. Ask for what may be in your heart, oh lady of slender belly ! For your sake I have descended upon the earth." 10

14. When she saw the lotus-face of the goddess, *Rativega* began to shed tears. "Oh worshipful goddess, all the dirt of my sins has vanished at your sight. Whoever spontaneously belauds you, does not experience a succession of woes. Whoever thinks of your face day after day, him you serve as a boat, oh goddess ! Have mercy upon me helpless. Save me from falling in the ocean of calamity. I do not ask for anything, oh goddess ! I only implore you for one boon. If you really confer a boon on me, oh goddess, reply to one question of mine. My husband has gone into the ocean; is he alive or is he dead ?" Then the goddess of the gods says "Your husband who fell from the boat, occupied, the very moment, the heart of *Kanakaprabhā* the daughter of a *Vidyādhara*. 10

15. Under the influence of infatuation, he was instantly taken to *Tilakadripa* by that *Kanakaprabhā*. She showed him to her father "See, father, I have obtained this divine-eyed one in the sea. He has been ordained to be my lord by the sages, even as *Lakshmi* obtained god *Vishnu*". Knowing her love the *Vidyādhara* married her with festivities. Then one day, *Karakanda* killed, in a moment, an enemy of his father-in-law. A gentle man who eats the food of another, does a good turn to him. What wonder is here indeed ? 'Whoever killed the enemy of *Kanakaprabha* shall become our master, what else !'. Thinking so, his service was immediately accepted by the *Vidyādhara*s with a show of respect. Loyally folding their pair of hands and bending the head they followed him carefully. No *Vidyādhara* was there who did not hold his service. 10

16. Your husband has performed great feats. Who can describe them, oh sister ? He married *Anangalekhā* the very streak of the bowman Cupid. Then he married sportively *Chandralekhā* the veritable sister of Cupid, of divine body. He also married *Kusumāvali* of agreeable

conduct and mind as well as *Ratnāvalī* resplendent like gold. He married yet other seven hundred maidens; I tell you the truth. So, banishing sorrow, you observe piety. You would be united to *Karakanda* with the fraud vanished. Very quickly taking ample wealth, constantly make holy gifts." Hearing this, *Ratiyega* said " Does one who has gone into the ocean return ? " The worshipful one makes a reply to her " Why do you entertain a doubt in what I say. You cherish, day after day, the excellent *Jina* endowed with the immortal lustre of gold."

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Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the seventh chapter describing the acquisition of the hand of a *Vidyadhari* by *Karakanda*.

SECTION VII.

CHAPTER VIII

1. *Ratiyega* says " Oh goddess, listen ! I have taken to heart your pleasant words. Be pleased to tell me whether any man having gone (in to the sea) has ever returned ". Hearing this the worshipful one tells her whose mind was not steeped in sin. " Listen, oh beautiful lady, innocent-minded and highly devoted to the feet of lord *Jina*. Out of regard I tell you some thing- the story of king *Aridamana*. There is a country by name *Avanti* as if a portion of heaven has broken and fallen down. There is a city, pleasant to the eyes, by name *Ujjaini* which wards off the rays of the sun. There was the famous king *Aridamana* of great might and abode of virtues. His wife was *Vimalā* delightful to the eyes, virtuous and free from evil deeds. His minister was *Varadatta* who had created attachment in people and was liked by the king. That minister had a

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beautiful mare which went for grazing out-side the town. Seeing her hot-blooded a horse mated her on the mountain.

2. She returned to the town and was marked by the minister as endowed with all good signs and pregnant. He protected her, kept her in his mansion and fed her on oily eatables. On a pleasant and sweet day, a beautiful colt, swift like the wind, was born to her. Sky-coloured, tall, curved-faced, slender in the middle and broad in chest, with long sneeze and terrific neighing, fit for the harness, copper-like in palate, fickle in eyes and having soft hair in ears, it grew up in a few days. It appealed very much to the mind of the minister. It could not be matched by the heat of the sun or the wind. As it lived kept in an earthly house, a free parrot was watching it. As long as the young one of the mountain horse, mightily victorious, remained in the womb, a certain *Khecara*, assuming the form of a parrot, watched it day after day.

3. The *Khecara* become a parrot and established itself on the mountain-peak. With hundreds of pleasures as the wanderer of the sky, affectionately attached to its mate, as it lived happily and enjoyed pleasures for long, a good looking cowherd, virtuous, well-behaved, sportive like an infatuated elephant and having stout and long arms, came into the forest and sat there busy in amusement. He was seen by the parrot with its eyes possessing good qualities, and was wilfully addressed in soft words moving the heart, " You take me, oh cowherd, and carry me instantly to the town and going to the king give me to him for five hundred gold."

4. Hearing that speech and thinking over it the wise one, with the parrot which was humble, submissive and respectable in mind, came quickly to the town. Throwing his sight, in a moment he saw there a prosperous merchant caught by a brothel-keeper who was telling him in sweet words, " You are a prince; do not became ignorant. Your eldest son, in dream, has slept with my daughter as she slept at home, at ease, unattached and in peaceful harmouy. Give wealth to her setting aside your pride." The great noise of this spread through the market. No man was able to extricate the merchant as he stood being caught.

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5. Then the good and courageous parrot spoke affectionately. " Oh merchant, tell it to me so that I might avoid the quarrel." Then the merchant told him the cause of the quarrel. Hearing that, the parrot who had reached the ocean of knowledge, said to the merchant " Give wealth to my well-dressed sister." Hearing the divine words, his mind was struck with leniency. Having brought wealth as he began to give it all to the bawd, he was told by the parrot well-versed in the ways of policy " Bring also a mirror, oh merchant; I would give some unique wealth." That also was brought by him. Instantly, the parrot threw the reflection (of the wealth) in the mirror (and said) " Take that wealth, oh sister ! " Her depth of mind was known to him and she was similar to the self-willed one*. Then the bawd said " Oh mischievous, crooked parrot, can a reflection be caught ? " Hearing this a reply was given to her " Can one get ornaments in dream, oh fickle one ? "

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6. When the bawd was defeated by the parrot, the merchant justly said to the parrot " Count this wealth of gold and taking it do what you like." Hearing this, the parrot spoke so that the merchant was astonished in mind. " What shall I do with gold ? I attract the minds of good people." Hearing that purity of feelings of the parrot, he made the large gift to the cowherd. The cowherd was then told by the parrot " Take me to the royal gate." In a moment he who was the home of rich wisdom was brought to the royal gate. The gatekeeper was addressed by the parrot " Friend, whose mind is broadened by a good pearl garland†, report me soon to your king, oh honest one ! I shall see his face delightful to the eyes and resembling the full moon."

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7. The gatekeeper told the king thus " Oh lord of lords, a parrot is waiting outside." Hearing that, the king caused it to be brought in and with lotus-like face, accosted it. Then the parrot, lifting up its leg, greeted the king with a blessing " Oh king with arms long like the trunk of an elephant, live long, as long as as the heavenly river flows." Pleased in mind the king asked of the parrot " Who are you and why have you come ? Tell me truly." The sky-wandering animal replied fabricating a

* This line is more significant in the sense that the *Kadavaka* is composed in *Samanika* metre.

† The line suggests that the metre of the *Kadavaka* is *Manklikadama*.

false account. The parrot said " Oh king, there were five hundred parrots in a silk-cotton tree. As I lived there, they were told by me " Let us cut quickly this creeper." It was then eagerly bitten by them. In the mean while a multitude of *Bhillas*, with eyes red like *Gunja* and dark in colour arrived there. Mounting upon the tree they soon entrapped in a net the nests of the parrots. Then we all parrots were caught. I then thought of some plan in my mind.

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8. Then all the parrots were told by me " Remain for a moment feigning to be dead." Having mounted (the tree), a *Bhilla* saw them all and threw them down thinking them to be life-less. Then they flew away in all the ten directions. I turned my way to a hermitage. I learnt all the sciences and enjoyed life on the peak of the mountain. There I saw the horse of the mountain mating with the mare in heat. A very beautiful colt has been born of them. Its feet would not touch the earth-surface. I knew it, being a *Vidyādhara* and have told it to you being over-powered by affection. It is now grazing in the house of the minister." Hearing this the king immediately went there. Reaching the house of the minister, the king said to him " I have no purpose for gems and jewels; my desires will be satisfied by your horse."

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9. Bearing sorrow at heart, the minister gave it to him. Taking the horse, he went to his palace and put the saddle on the beautiful one. The king mounted it along with the parrot. The long-armed one took it on a round. The parrot warned " Oh lord, do not give any stroke; it will lose its temper." Unnoticed by the parrot, the king gave a whip-stroke out of curiosity. Instantly, the horse flew through the sky and went far beyond the sea. The king, feeling fatigued, asked the parrot " Where can clean water be obtained, friend ? " Then the parrot, going into the sky, carefully looked for water. Returning, the parrot told him " Come quick to the sea." Going there, he saw a hundred maidens sporting in the sea. By the words of the parrot the king worshipped the god of that place.

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10. After finishing their bath and worship of the gods, the party of maidens returned home. At that time the parrot took the king after them. Reaching the *Chohāra* island and coming to the house of the maidens, bringing about the union of the hearts, the parrot said at that moment " Oh king, you marry instantly this *Ratnalekhā* of golden and

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divine body. It has long been foretold by divine sages that she would be married by a person like you." Hearing that, the king told her of lotus-like large eyes, " Oh beautiful maid, do you grasp the words that the parrot is saying ? " Hearing that, the maid said, her words faltering on account of love, " I have accepted your service in my mind. How can the words of the parrot go false, oh lord of men ? "

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11. Hearing those pleasing words, the king married her immediately. In love, they enjoyed a thousand pleasures. Then, one day, the wife said, showing excessive love " Oh lord of men, I would see your home." Hearing her pleasant words, the king prepared a boat. He filled it with attractive gems and decorated it with beautiful flags. Mounted on it with the parrot, the horse and his wife, the lord of men shone forth like the god of gods. That boat was drifted on by the wind to another island in the sea. When it touched a deserted island on another day, the king felt anxious in his mind. He then spoke to the parrot " How is the night to be passed here, oh friend ? " Hearing that the parrot replied " Oh king, do not sleep very forgetfully. "

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12. The horse, the woman, the parrot and the king, all the four, with firm mind, established four watches. During the watch of the king, the boat, along with the horse, was quickly carried away by thieves. At sunrise when the king sees, he does not find the boat and the horse. Then the king reported the fact to the parrot " I know not which way the boat has gone." Bearing sorrow in mind, the parrot then told the king immediately " Cut logs of wood and tie them up soon so that you might easily cross the sea." Making that, the innocent king mounted upon it along with his wife and accompanied by the parrot. The ties of it were broken by the waves and the king wandered from land to land. Then the parrot flew to a bunyan tree, the king was carried by the waves to *Kokana* while his beautiful wife, by dictates of fate, was carried to the town of *Khambhayacca*.

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13. There she was seen by a clever bawd *Lambajhalambā*. She took *Ratnalekhā* home and the tender one removed her watery smell. Then the innocent one was told by *Lambajhalambā* " Harlots do not become perfect without ornaments." Hearing that, the beautiful one said " Who-

ever would win me here in gambling, oh mother, shall sleep with me." 5
 This she said. Then men were defeated by the woman in gambling.
 Taking their wealth she gave it to the bawd and then put curds and boiled
 rice in the courtyard. The flock of parrots residing in the banyan tree of the
 sea pecked at it and returned. Then that parrot inquired of them " Where
 had you gone whence you have returned with food, oh friends ? " To him
 the parrots told everything. They were then again asked by him " Take
 me to that place where boiled rice has been offered by the young woman." 10
 Then he was immediately taken by them to the house of the harlot where
 he was seen by her.

14. The parrot, as it pecked, shed profuse tears, seeing its young
 mistress. She, knowing it to be the old parrot, called it to her, pronoun-
 cing its name " Oh parrot, my brother, come here. Where is your master
 living ? " " I know not, mistress, where the king has gone." Disappoint-
 ment grew in her mind. She was dissuaded by the parrot " Oh mistress,
 purity of heart is destroyed in those who give way to sorrow. My mind
 says, oh fawn-eyed lady, the master shall meet us having acquired pros-
 perity." Listening to the affectionate words of the parrot, she felt consoled
 with pure feelings. Her fame advanced like the sea. Young men were
 wrapped in good pearl garlands.* Some-body told *Aridamana* " In the town
 of *Khambhāyacca* no man can play the game of dice; none can defeat the
 girl there." 10

15. Listening to that with concentrated mind, the king imme-
 diately went to *Khambhāyacca*. Reaching there, he quickly went to the
 gambling house attracting the mind of all the gamblers. Sitting in their
 midst he shone as if bearing the beauty of the full moon. With honour,
 he won seven hundred gold from the kings. Giving wealth to jesters and
 loafers, he went to the house of the harlots greedy of richness. He sent a
 challenge to her whose fame in gambling had gone wide. He then himself
 went there at night, where the young woman was sitting with the parrot.
 He told her " Let us play the game of dice which is a harbinger of love, oh
 beautiful one ! " By the king she was defeated and she became perplexed. 10
 Then knowing him to be her husband she embraced him limb to limb.

* The line is more significant in suggesting that the Kadavaka is composed in *Maukhikaduma* metre.

16. As the king lived there with her, a *Tukka* came with horses. The king looked amongst them and made bargain with the *Tukka*. The king called out by name and the horse looked at him turning its face. Whatever little price was settled, he gave the gold and bought it. Of the woman, the parrot, the king and the horse, the miserables, the union took place. Enjoying pleasures, they lived there, and then all the three (four ?) went to their own country. I have told you, friend, how that king, fallen into the sea, came back home. As he, great in multitudinous virtues, came back, even so your husband, oh innocent one, shall be united to you." Having told all this to her, the worshipful goddess, matchlessly tender in all her body, went immediately to her home, and, having her face like the moon, joined the gods.

17. Then *Rativegā*, depressed at heart, with face tender like lotus, followed instantly all that the goddess had recommended. Taking ample wealth, she, with body excellent like the fresh lotus-fibre, instantly divided it all amongst the poor, and gave good food to the hunger-stricken. As she lived there with devotion, meditating in mind upon the feet of Lord Jina, bending with the weight of the observance of *Ratnāvali* fast, bearing the pearl-garland in the form of the *Muktōvali* fast, shining with the flowers of the *Kusumānjali*, observing the powerful *Palyopamū* fast, going by the *Shastras* in the form of the fast of the four scriptures, and steadyng her mind upon the ritual of the *Vasuhāra*, one day, *Kanakaprabhā* brought *Karakanda* there. *Rativegā* saw her husband; her tears grew through joy and the slender-bodied one flashed forth like lightning as if a cloud laden with water (had been seen) by the female peacock.

18. *Rativegā* then accorded all great honour to *Kanakaprabhā*. Satisfaction grew amongst all the attendants and amongst the feudatories and ministers who were astonished in their mind. Having lived there for some days with joy, king Karakanda started off. Touring upon the land, he came to the *Dravida* country, bearing hostility. There, somebody reported, in an instant, to the *Coda*, the *Cora* and the *Pandya* kings " An enemy has come upon you, oh lord. Let it be so arranged that he may go away from a distance." Hearing that they met in half a moment and going to Karakanda, fought with him. Elephants fell upon elephants, chariots upon chariots, horses upon horses and men upon men. Red with

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rage, they engaged in a fierce combat. Banner-posts, umbrellas and heads fell down. Entrails shook, men stumbled and great warriors, greedy of fame, met. They put up such a great fight that even the gods in heaven were terrified. Karakanda caught them on the battlefield and rubbed their crests with his feet. But seeing *Jina* images on their crowns, Karakanda felt very remorseful.

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19. " Alas, alas ! what have I, a fool, done ? I struck even a *Jina*-image with my foot. As a result of this sin, I know not in what evil form of life I shall have to live." Disturbed at heart, with eyes closed, he released the *Coda* kings " That I vanquished you in battle, that I rubbed your crests with feet, forgive it all, my friends ! Reoccupy your hereditary kingdoms." Hearing that, they made a reply " Our sons will serve you." Saying so to the *Campā* king, they instantly made their residence in the forest. Counting their bodies as straw, the tender-limbed, having performed penances, attained the highest heaven. Karakanda marched out thence towards the city of *Tera*. He reached that region of the forest where the beautiful lady *Madanavāli* was abducted.

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20. As he lived there honourably, the *Khecara* restored Madanavāli to him. The *Vidyādhari* then quickly narrated feelingly the events of past life. " I was a serpent in my previous birth. Wandering about, I crept into your house. Then I saw, in the cage, the pigeon accompanied by its mate. I caught it by the leg, struggling. You then arrived there casually walking. It was released by you instantly and was kindly given the *Navakāru*. It became a *Khecara* as a result of it. I glided away from there, escaping you. One day, I was crushed under the hoof of a horse. A sage recited the sacred formula in my ear. As a result of that, I became a *Khecara*. I saw you, having come here. On account of the old quarrel, I took away your wife. I have told you this secret of mine. I am now fully your servant." He then bowed to his feet with bent head, " Whatever crime I have committed, oh lord ! forgive it; I shall not leave your service." Having honoured the *Khecara* with a gift, the king went to *Campā*, conquering the earth. He lived there, ruling the kingdom for many days, in the golden, divine palace.

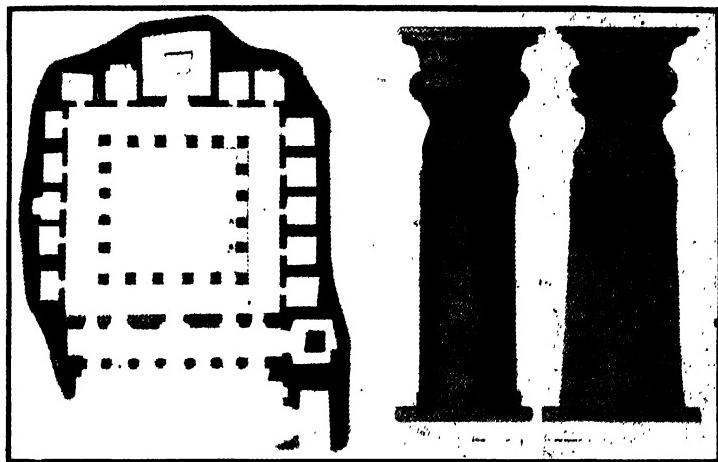
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Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the eighth chapter describing the conquest of the earth by *Karakanda* and his entry into *Campapuri*.

SECTION VIII.



११. गुफा नं. ३ व उसके स्तम्भों का नक़शा.

Plan of cave No. 3 and the design of its pillars
in the hall.

(Page 43, intro.)



१२. तेरापूर की गुफा नं. ४.

Cave No. 4 at Tarāpura.

(Page 43, intro.)

CHAPTER IX

1. As the king of *Campā*, surrounded by wise people, lived there in happy enjoyment, the keeper of the garden came into the council-hall where the king was sitting. He was asked by king *Karakanda* " Tell me for what purpose you have come." He said " oh lord of men, whom people meditate upon and remember in their mind, at whose sight a lion resorts to peace and would not pounce upon the frontal globes of the elephant, at whose sight those that bear mutual enmity assume tenderness in their mind, at whose sight some take *Anuvratas* and do not devote their mind to any body leaving the *Jina*, by some have been taken in their mind the *Guru vratas* and by others the *Sikshā vratas*, who appears to be the abode of righteousness and home of restraint as if he were the excellent *Jina* in the guise of an ascetic, such a good sage endowed with knowledge and fame, by the name of *Silagupta*, has arrived in the garden." Hearing these words, Karakanda got up from the throne the very moment and advanced seven steps, folding his hands and recollecting in mind the feet of the excellent sage.

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2. Then the drum of joy was immediately ordered to be beaten by the king who was pleased. Hearing its sound, the faithful persons who were enjoying happiness, met together in half a moment. Some proud, tender-bodied woman started with her affection fixed upon the lotus-feet of the sage. Some one walked forth producing a jingling sound by her anklets as if she was singing the virtues of the sage. Some one did not care for her husband going (by her side) but thought in her heart of the sight of the sage. Some one, filling a plate with rice and frankincense, walked with great-haste carrying her child. Some one walked along giving out profuse scent as if a *Vidyādhari* was shining forth on the surface of the earth. A certain lady, with face like the full moon, walked along, bearing lotuses in her hand. Being delighted to hear the sound of the drum, all faithful persons met there together very soon.

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3. Attached to the *Jinendra Dharmā*, devoted to the feet of the great sage, splendid like the lustre of gold, having eyes like a lotus-leaf and arms long and stout, knowing all the *Sūtras*, having a body with faultless joints, as he passed by the market, he saw there a miserable woman crying " Alas, I am confounded ", beating both the sides of her belly, weeping with profuse tears, causing grief to people, making the mind bewildered, bearing the dress of a mad person, rolling in a swoon and falling upon the ground. The king heard that sound like the roar of the sea. *Karakanda* asked a certain man " Why does this poor woman cry producing pain in the heart by her lamentations and herself dieing in delirium ? "

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4. Then he told the facts to the king, " On account of which she became so miserable, listen to that cause, my good lord ! As she enjoyed incessant pleasures, a son was luckily born to her. But it was snatched away from her by Death. For this, the woman laments woefully and throws herself through affection. She does not leave the side of her son. She does not forget him in mind. Hearing these words, the king of kings entertained feelings of detachment from the world " Fie, fie upon this ugly mortal world. The personal enjoyments of men are the causes of their woe. Like the ocean is the extent of misery here, while the happiness of enjoyments is only comparable to a drop of honey. Alas, where man dies with scorched body and crying hoarse, who, except a shameless voluptuary, would feel attachment there ?

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5. Who is conceived in the womb through *Karma*, he is removed by the god of death to his own abode. The child which is fondled by a young woman, is marched off to his own town by Fate. Who attains fresh youth, him also the powerful god of death walks away with. The old man who is caught by a hundred deseases, is also mis-handled by the messengers of Death. Along with *Balabhadra* even *Hari* of matchless prowess, was stealthily taken away by Fate. Who conquered the earth divided into six parts, thcse emperors were led off by time. The *Vidyālhara*s, the *Kinnara*s the *Khēcara*s and the mighty *Suras* have all fallen in to the mouth of Death. The lord of the immortals as well as the lord of the serpents, none are spared by Death in taking its toll. It does not forego a learned Brahmana,

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nor leave an ascetic devoted to penances. Neither the rich nor the poor escapes as when a conflagration is ablaze in the forest.

6. Whatever body fate creates, the beauty of man is not stable there. The charming youth that grows, is cast out, no body knows where, by destiny. Whatever other qualities dwell in the body, it is not known which way they go. If the qualities of the body were stable, sages would not practise detachment from the world. Not stopping anywhere like the ears of an elephant, fortune vanishes under one's very eyes. As mercury held in the palm of the hand, oozes down, so a woman being dis-affected soon walks away. Whose eyebrows, eyes, words and gait are all crooked, who can make her upright? She does not mind deserting her kinsmen and friends; she is fickle and mean like the friendship of the wicked. Whoever meditates upon this idea of fickleness entertaining a feeling of detachment, becomes the ornament of the house of gods, having a very graceful and charming body.

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7. Resting at night and subduing the *Suras* in battle, when the calamity comes and the heart goes to sleep, nothing in him throbs, rises or sits. Let him enter a cave, follow heaven, climb the heavenly mountain, place his body in a cage, be fully guarded by his kinsmen, friends and children wielding lances in their hands, be protected by *Mantras* and be attended by a host of warriors, still he would not be saved by them all. *Baladeva*, the wielder of the disk, the leader of the gods, the *Khecara* in the sky, *Yama*, *Varuna*, the supporter of the earth, none can afford shelter. Whoever contemplates in his mind, day after day, this idea of helplessness, graceful in body and enjoying pleasures, is soon courted by the heavenly women.

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8. What happiness is there for one revolving in the cycle of existence? He gets various unpleasant woes. In hell he is tormented by many hellish beings with whom he contracted enmity of yore. There, he experiences great afflictions which can not be imagined by the mind. Being born amongst lower animals opposed to each other by birth, they have to undergo the gagging, piercing, beating, splitting of the body and the like. Even in humanity, a man, being suppressed, pines uneasily in his heart. Born

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in the world of gods, he, being inconsiderate, feels woe¹⁰ful in his mind at the sight of others' prosperity. As the dancing girl assumes various forms, even so life takes various bodies. Whichever person studiously throws his sight on the world, tell me, what he did not obtain in the world being himself the mine of all high-class gems.

9. There is no good helpmate of the soul, who could save it from falling into hell. Friends, relatives, sons and dear brothers, these render no help to the departing soul. One's mother and father weep but do not go even a foot-step with the soul. Wealth does not go out of the house even a step; it alone experiences the fruit of piety and sin. The body falls in blazing fire; it alone mounts to the home of death. Where no happiness is found even for the twinkling of an eye there single-handed it suffers misery. Amongst serpents, ichneumons, lions and dwellers of the forest, the soul alone is born helplessly. In the beautiful towns of the *Suras*, *Khecarus* and *Kinnaras* it alone enjoys life as long as it lives. Whoever follows this view adorning his body with goodness, shines forth alone and free of the body, at the place of eternity which is the abode of happiness. ⁵

10. This is what the sage holding numerous virtues, declares. He declares it all alien to the soul. What is nourished with hundreds of drugs, even that body is separate from the soul. Eyes with beautiful pupils, large and pleasing, are no part of the soul. The tongue resembling the leaf of a tree, also stands apart from the soul. The richness of the body, touch, smell and ears, and the excellence of beauty, is all quite separate from the soul. The other qualities that are found in the body, all of them, go detached from the soul. The excessive fatness and fineness of the body are far removed from the soul. The four, anger and others, as well as virtue and vice, which are *Karmic* entities, are alien to the self. Which ever person meditates in his mind upon this idea with firmness, attains the highest status and becomes bright, absolved from body and excellent. ¹⁰

11. Tell me what quality shines forth in this body which has been given the ornament of impurity by nature? The fickle eyes that become sportive, are defiled by lots of evils. Tell me what purity is there in the cavity of the nose whose excreta is visibly impure. How do people

imagine innumerable qualities in the lip which is flooded with a current of saliva ? What merit is seen in the breasts which, like wounds, are full of pus ? They are grown up balls of thick flesh; who would feel an attachment for them which are so defiled ? What do wise people say about the middle zone ? It sheds impurities at two points. Where fat, blood, flesh and bones are assembled, tell me, what cause of purity is there ? Tell me what man in the world would feel attachment for it, if he observes inner and outer purity ? Whichever person would think of this as impure by nature being produced by semen and blood, him this matchless idea would bring on to the path of salvation.

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12. As water is collected in the ocean, even so a multitude of *Karmas* flows in. The soul contracts *Karmas* as an invisible point of iron is caught by a magnet. By the loss of the right faith, *Karmas* are contracted owing to the false belief. The guileless lord *Jina* declares that *Karma* comes in as a result of non-abstinence. The inflow of the *Karmas* takes place by falling into anger, pride, deceit and greed. If one forms the habit of controlling the mind, the enemy *Karma* can not be born. If one indulges in violent speech, who can prevent the *Karmas* meeting him ? Whoever uses his body for violence, makes love with *Karmas*. Having given rise to a slight cause for *Karmas*, if one contemplates in his heart upon this idea, he is blessed; that man, without delay, relishes the juice of eternal bliss.

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13. Whoever, being firm-minded, holds up right faith, checks the wicked false sight. Whoever conducts himself with pure forgiveness, gets rid of the water of anger, the cause of misery. Whoever conducts himself with pure gentleness, his pillar of pride surely goes off. Whichever noble person sets his mind on straight-forwardness, becomes an antidote to the poison of fraud. Whoever is indifferent even towards a beautiful body, certainly vanquishes the lion of greed. Whichever good man shall follow religion with his heart, shall arrest the monkey mind. Whoever worships the passionless (*Jina*) with adoration, immediately destroys wicked desires. Whoever observes all the forms of religion, keeps pure at heart and practises meditation and concentration, escapes low birth. Whoever, being endowed with forgiveness and self-restraint and being an abode of virtues, visibly checks these (evil tendencies), he, having enjoyed the pleasures of heaven, bends his way towards perfection.

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14. *Nirjarā*, which destroys attachment, is considered to be of two kinds, fruitful and fruitless. The multifold *Karmas* that are collected in the past and are created now, have to be borne in experience. Who emaciates his body by the rays of the sun during summer, passes the rainy season under a tree and bears the frost on his head during winter, he confidently gets rid of the *Karmas*. Who bears the unbearable weight of penance, wears out his body by fasts and checks irrelevant talk, he shatters all the *Karmas*. Who controls his mind from wandering outside, that man destroys the *Karma* in his mind immediately. Who regulates his meals according to the waning and waxing of the moon, who prefers sour gruel for food, who adopts various forms of physical austerities, who bears the twenty-two trials and who foregoes the two kinds of worldly possessions that man performs fruitless *Nirjarā*. Whose *Karmas* exhaust by themselves, in his case the *Narjarā* is fruitful. Whichever person, being pure in mind, shatters his *Karma* by mind, speech and body, having enjoyed happiness amongst gods, does surely make his abode in salvation.

15. This universe is divided into three parts. It is fourteen chains (*rujju*) in height. The first (part) is the abode of hell in the shape of an overturned, shallow cup. The second is the abode of animals, which is immeasurable, and is like a bell. It is the animal world. Where the immortals have no self-restraint but have enjoyments, that is the world of the immortals resembling a drum. Above it is the well-known region of perfection where misery is not to be found even for the twinkling of an eye. It is described by the many highly qualified sages as held fast by three circles of winds. As the sun is poised in the sky, even so, this world is not supported by any thing. The sky is inactive, what else? Even so, no person has created the world. Having observed the five great vows, who applies his mind to this idea of the universe, that man, blessed and lucky, enjoys numerous heavenly pleasures.

16. May there arise devotion to the lotus-like feet of lord *Jina*. May I be born in the family of the faithful endowed with right faith, knowledge and conduct. In every life, may the five vows of the two kinds be mine. May the beautiful teachings of *Jina* by means of which the essence of existence is known, be available to me. May I have devotion for the ocean-like sages who hold peace, restraint, religious practices and

observances in high esteem. May I have devotion for the beautiful ten-fold piety which brings about the happiness of salvation. May the fourteen 'search-lights' that remove old age, birth and death, flash forth in my mind. May the fourteen 'states of qualities' be clear to me and may the qualities of the perfected be firmly fixed in my mind. Who brought into his heart, soon, this idea, having followed it with wisdom, he profusely adorned, in half an instant, the face of the lady salvation.

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17. *Dharma* is characterised by the ten qualities. Fruitful is the birth of him who observes it. By *dharma* horses are obtained and excellent *chowries* are sportively waved over him. By *dharma* one would sport in celestial cars and move about in chariots, on elephants or by other conveyances. By *dharma* one would get ample richness which is the essence of the jewels obtainable from the great ocean-the world. By *dharma* various enjoyments become available and people do not transgress his orders. By *dharma* the goddess of speech stays at the tongue and one obtains the beautiful desires of his heart, oh brother! By *dharma* seven-storeyed buildings and excellent gems giving various pleasures (are obtained). By *dharma* the gods worship the excellent *Jinas*; by *dharma* all may become great gods or lords of men. By *dharma* an accomplished woman, the doom of the infatuated young men, becomes yours. By *dharma* are born *Damodaras*, the excellent *Jinas*, *Prati-Kesavas*, *Sankaras*, and the *Suras* in heaven. By *dharma* all those good fortunes are born as also *Haladharas* and *Cakradharas*.

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18. Reflecting upon these ideas in his mind and making himself averse to sensual pleasures, counting a host of women as straw and speaking words pleasant to the ears, steadying the fickle mind, he (i. e. the king) reached the pleasure-garden. He saw the extensive pleasure-garden resounding with the noise of the *Kinnaras* and *Khecaras*. In that garden he saw the repository of goodness, who was a shower for suppressing the fire of anger and the like, whose body was resplendent with the rays of knowledge, who was a dart in the heart of the huntsman Cupid, a wrestler to vanquish the warrior infatuation, the residence of the tenfold *dharma*, the fire to consume the fuel of antagonistic philosophies, who was attached to the face of the lady in the form of severe penance, and was free from the shackles of *Karma*, who was destructive to birth and death, the home of

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the twofold austerities, and who was the excellent forehead mark on the face of the lady salvation.

19. At his sight, he was thrilled in all his limbs like lotuses at the touch of the sun-rays. Having gone round thrice and bowing to his lotus-like feet, he sang a hymn " Be victorious, oh hot sun to destroy the darkness ! You have brought the lords of gods, men and serpents to your feet. Be victorious, oh thunderbolt to the great mountain of pride; be victorious, oh incomparable, full tank of salvation. Be victorious, oh axe to cut the tree of delusion; be victorious, oh boatsman in the ocean of the four forms of life. You remove the sin of those who bow even from a distance, as the sun is, by nature, the dispeller of darkness. Whoever recalls you to mind every day, soon attains to the town of salvation." Having adored the lotus-feet of the excellent sage, he sat down in front of the home of penances. He then said " Oh master, reveal to me the highest religion which is free from deception. Tell me that, kindly, oh master, by practising which the multitude of woes be destroyed, the incomparable happiness of salvation may increase and which may give a right lead to well-meaning, faithful people.

20. Hearing those words of him the sage who had shaken off Cupid spoke. He told him the excellent *dharma* which leads to good birth " The tree of religion, oh king, is divided into two parts. Being sprinkled over with the water of holy observances, it grows steadily. Having obtained a human birth, one should, with pure heart, worship the *Jina* and hold the feet of sages in his mind. He should read the scriptures and observe the forms of restraint. He should pass the days in bearing the useful burden of rules and austerities. He should bestow the four kinds of charity upon the three kinds of deserving, holy recipients either going to the temple of the *Jina* and bringing him with devotion or receiving him in the home as he happens to come to the house during his tour at the proper time. If a sage arrives at his house at noon, being devoted to the sages with pure mind, he should say ' Stay ' and receive him. Then offering him a wooden seat he should wash his lotus-feet and honour even that water (used for washing). He should then worship him with sandal rice, flowers, eatables, lamp, frankincense and nuts. He should adore his feet with a handful of water. Whichever person conducts himself by the

six professional duties and whose body is covered with the six religious duties, he ridding himself of the inauspicious humours, applies his mind to the *Jina* image.

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21. Why talk much, oh best of men ! Whoever holds right faith in his heart- the right faith which comes from the belief in the excellent *Jina* and which is spoiled by a false belief, the right faith which comes from a confidence in the realities and the remedying of the faults of doubt and the like, whoever, again, abstains from liquor, flesh, honey, butter, bunyan, fig, *pilli*, *khinni*, *phenphari* and *umbari*, and the five *udumbaris*, whoever neither gambles nor drinks wine and has no desire for flesh, who shuns harlots charming to the eyes, and does not indulge in the sinful hunting, who does never steal others' wealth and avoids, from a distance, the women of others, who eschews the seven vices with all consideration like a large poison-tree- he enjoys unbroken happiness and is not feasted upon by the demon-misery.

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22. Nobody becomes great, oh king, without religious observances; with sacred vows, even a poor man becomes respectable. These are summarised into two classes-vows for the householders and those for ascetics. The *anuvratas* are said to be less rigorous while the same, observed very minutely, become *Mahāvratas*. Who protects the lives of the mobile animals, that man holds the first vow. Who does not speak false in a broad sense, that wise man wields the second vow. Who does not acquire wealth by stealing, he observes the third vow. Who regards the wife of another as mother, he maintains the fourth vow, oh king. Who sets a limit to his worldly possessions, he, oh king, keeps the fifth vow. Who abstains from eating at night as well as going into the directions (beyond a set limit) and shuns tieing cattle with ropes, he, lessening the volume of his enjoyments and pleasures, easily gets delight in the heavenly home.

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23. Who looks upon all creatures with equanimity, who reflects upon the religious observances in his heart, and who eschews distressful and violent feelings, that good man maintains the customary vow. Who observes the four grief-removing fasts in a month on the two eighth and fourteenth days, whichever good man gives alms of the four kinds, who bestows upon creatures compassion as well as knowledge and who affords medical treatment to the deceased, he surely follows heaven. Who at the meal-time,

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gives to the deserving, food and drink with affection, or gives food to the poor and hungry through compassion, and who, at last, gives up his breath in penance with a steady mind, who observes all these difficult *Anuvratas*, *Gunavrata*s and *Silsāvrata*s, he, being covetous of the face of the bride eternity, shall obtain a succession of happiness.

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24. The religion of the householders is like this, oh king ! This is what the great sages of yore have declared. Listen, oh king, to the five vows of the ascetics where not a single fault is admissible. Who gives protection to the mobile and the immobile creatures, he enjoys pleasures by innumerable *lakhs*. Who does not tell a false story even for amusement, he out-wits the preceptor of gods in oratory. Who never misappropriates the wealth of others, he makes the mind of the lord of gods anxious. Who observes the ninefold celibacy, he attains the boundless happiness of salvation. Who avoids the two-fold worldly possessions, he crosses the great ocean of metempsychosis. Whoever holds the basic qualities, oh king, is embraced by the bride salvation. The secondary qualities of the sages are so many that no one is able to survey them, oh king. I have told you, oh lord of men, the *dharma*, pleasant to the ears, which stands two-fold. Whichever person observes, according to his ability, these five vows, oh king, courts the golden and immortal, proud maid salvation, and he, without doubt, becomes her lord.

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Here ends, in the life of the great king *Karakanda*, composed by Sage *Kurakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the ninth chapter called the listening to a religious discourse by *Karakanda*

SECTION IX.

CHAPTER X

1. Hearing that, the lord of *Campā* again asked the sage with bending head “ Tell me, kindly, oh best of sages, what I ask you in a meek tone. If my body was so lovely, why this scab on my hand ? Tell me quickly. The husband of my mother was so much attached to her; by what *Karma* the separation took place, tell me ? By what *Karma* she was carried away by the elephant ? Why my wife was abducted by the *Khecara* ? ” Hearing that, the sage revealed to him “ Listen to what I say oh king ! Here, in the *Bharata* country, is the *Vaitūlhyā* mountain. On the southern side of it is the prosperous town of *Rathaneputra* the circular. There, the *Khecara Nila* was the king. He was hard pressed by his copar-
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ceners; so he fled away to *Terā-pattana*. Residing there, he acquired a territory and built several *Jina* temples. There was a merchant named *Dhanamitra* who daily waited upon all learned men. A mine for the jewel of right faith, he had in his home for wife *Dhanawati*. He had a good cowherd *Dhanadatta* who did all that he was told to do; who, being
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virtuous, delighted her mind also, and whose body was adorned with gentle nature.

2. He, one day, at night, released the buffaloes and went towards the south with them. There, he saw a beautiful lake flowered with excellent lotuses like *Dharma*. The lotus-lake shone forth very brightly as if the sky with the stars had descended on earth. The white lotuses on the lotus-leaves looked like the royal parasols on the green earth. Or, being fully blossomed, they shone like rubies in a green receptacle. In the midst of it stood one lotus which looked like the moon adorned by the clusters of stars. Seeing it, a desire flashed forth in his mind and he entered the lake in order to fetch it joyfully. Entering into the water, he took the lotus as if he had, in a moment, plucked off the head of the lake. Taking it, as he came out, with his body excited with joy, his pure mind bloomed up by the possession of the full-blown flower.
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3. As he walked away with that lotus, *Nāgakumāra*, the *Sura*, came there. The good *Sura* told the cowherd " I have been protecting this lake with great care. The flower which no body could take, not even a *Khecara*, a serpent or a *Sura*, has been taken away by you a man, oh fine fellow, I tell you with all respect. Now you shall obey these words of mine. Whoever be great, with his feet worshipped in the three worlds, and at whose sight sin quickly flies off, at his feet you shall offer this flower. If you do not obey my words, oh friend, I shall certainly kill you, oh innocent-minded ! " *Dhanadatta* went away having accepted the words uttered by the lord of serpents. He thought " My merchant is great as he is saluted by all good men. I shall worship his feet with this flower which has been guarded by the serpent-gods. "

4. So thinking, he went near the merchant and stood up humbly before him. The merchant then asked him " Why are you standing before me with folded hands ? " *Dhanadatta* said " Oh merchant, my father, I shall worship your feet with this lotus. " " Tell me the reason ? " Being so questioned he said " I plucked this flower from a lake and a *Sura* has told me " Whoever is great in the three worlds, worship him. If you do not worship, I shall kill you. " Hearing this, I have come, thinking, oh father, that I shall worship your feet. You are great and adorable by the people and so deserve to be worshipped with this flower. " Hearing this, the merchant said " Oh son, the king is greater than myself, oh good minded ! " The merchant then took him to the king's palace and saw the king in the *Jina* temple. Having repeated to him as before (he said) " You are great, as people bow to you. Therefore, I shall worship your feet with this flower obtained by me in the lake. " Hearing this, the king replied " Greater than myself is the sage, surely. "

5. All of them went in front of the good sage *Yosodhara* in order to offer that flower to him. " You are great, oh passionless, excellent sage ! I shall worship your feet with the lotus. " " I am not great " said the sage; " People esteem the famous god of gods, *Jinavara* as the greatest of all, who has become purified having destroyed the enemies- *Karmas*, who is bright with knowledge, and has achieved perfection. Worship Him, steeped in devotion. " Hearing his words, *Dhanadatta*, without washing his hands and feet, worshipped the *Jina* with that excellent lotus, as *Indra* did on

the *Meru* of yore. People offered felicitations to him whose mind was bursting with the flood of devotion. As a result of that single flower, he was born as the son of the king of *Campā* in you. Who glorifies the *Jina* with purity, he takes the lady salvation by the palm of his hand. The excellent *Jina*, the forehead-mark of the world, was worshipped with hands and feet splashed in mud. Therefore, this scab has come on to your hands and feet. I have told you this pleasant story.

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6. “ Oh king, endowed with numerous virtues, friend, listen now to the story of your father. Here, in the *Bharata* country, is the town of *Srāvasti* where *Khecara* women mostly sport for long. There was a famous, sweet-tongued merchant by name *Nāgadatta*. His wife was named *Nāgadattī*. She was an *arani* stick for producing the fire of anxiety. The great merchant would not leave her side and would not sleep any where (else) day or night. The merchant adopted a son who was fondled by the tender hands of his wife. This son of the merchant, oh king, grew up and became very gentle with his virtues. One day, this Brahmana boy whose arms were long and stout like the elephant-trunk, was seen by the lotus-eyed *Nāgadattī* who felt attached towards him and the lovely-bodied one began to think in her mind.

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7. She looked again and again at the youth as if he was visible Cupid incarnate. Like new gold in appearance, with eyes like those of a fawn, she soon became perverted in her mind. Being shot with the sharp arrow of Cupid in all her body, nothing appeared pleasant to her heart. She would shake her hands, bear horripilation, exhibit her line of hair to him, show her breasts and loosen the tie of skirt. Say what a person blinded by love, may not do. Being overpowered by the bunch of the arrows of the flower-armed, the wayward one did not feel apprehensive of any body, not even of the elderly gentlemen whose minds were prepared for the welfare of the next world. She did not fear her son or relatives, nor fight shy of her dearest mother. Was not that mine of all virtues, clever-minded and modest youth addressed by her in tender terms ?

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8. Hearing those words, he shut his ears with his upraised, tender hands; and broadening his eyes and shaking his head, he, thinking her to be wicked, said “ Alas, mother, oh mother ! what do you say this, as if you have been thoroughly intoxicated by wine ? I am your son and you

are my mother. What grace is there in your telling me this ? Do you not remember your high parentage which bears the excellence of the sky ? Respected as you are with honours and gifts, why have you resorted to this rashness, oh mother ? How is it that your intellect, which was the delight to the eyes and ears of people, has become so perverted ? ” Interrupting his speech and grasping him by the hand, the love-stricken woman made him quiet. A woman attracts the mind of even gods like *Hari*, *Hara*, *Brahmā*, and *Indra*; what can a poor, stupid man, fallen in to her clutches, do ?

9. By nature, every one has the feeling of love and thinks of woman in his heart with one mind. If he gets her consent, then, tell me, is the woman to be disregarded ? Whose mind does not shake in her company, he obtains the way to perfection, oh lord of men. So, in the mean while, the sun set. After many hours, even the sun went to sleep, as it were. The multicoloured evening pervaded the sky; she was, as it were, the bride of the sky, dressed red. Thick darkness spread about where an adulteress can follow many men. *Nāgadattā*, infatuated with love, thought of the darkness in her heart and embraced that *Brahmana* who bit her lip. But, in the meantime, the moon rose up in a moment, arousing sorrow in the mind of the unchaste woman. Then the merchant observed her conduct and instantly retired to forest. Having practised penance, he broke all ties and went to heaven, where, having enjoyed happiness, he died again, and, in course of days, came into the womb of *Vasumati* as the son of king *Vasupālu* in the town of *Campā*. That gracious *Dhādiwāhana*, beloved of the people and foremost in the world, having stout arms, meditated upon the Five Teachers on the mountain, occupied the topmost heaven, and became immortal.

10. That *Brahmana*, as a result of adultery, wandered in to the cycle of existence. Having experienced misery in an inaccessible thicket of the forest, he was born an elephant in the country of *Kalinga*. Under the arrangement of some *Karma*, it became the best elephant of the king of *Campā*. Having cohabited with a stranger, *Nāgadattā* experienced misery in the great ocean of transmigration. Here, in the *Bharata* country, is the town *Tāmralipti*, seeing which the lord of the gods does not feel satiated. There was the good merchant *Vasumitra*, who came to have *Nāgadattā*.

for his wife. As they lived in enjoyment, one day, two daughters were born to them. The first was named *Dhanavati* and the second *Dhanasri*. In the town of *Nālanda*, there was the merchant *Dhanadatta* whose wife was *Dhanamitrā*. His son named *Dhanapāla*, a patron of panegyrists, became first the husband of *Dhanavati*.

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11. In the town of *Kausambi* there was the merchant *Vasupāla* whose wife was *Vasumati* a source of pleasure. He got a son named *Vasudatta*, the vanquisher of his foes and devoted to the lotus-feet of Jina. *Dhanasri*, the basket of virtues, was given to him as *Candi* was given to *Isa* the lord of men. She passed many days in the enjoyment of pleasures and sports. Then, one day, *Vasumitra* was snatched away by the cruel-handed messengers of Death. Out of sorrow, *Nagadattā* left *Kausambi* and went to the house of her daughter. Knowing her mother to be without any religious vows, the lotus-eyed *Dhanasri*, devoted to the lotus-feet of the sages, took her instantly to the Jina temple and gave her the vow of abstaining from food at night, (saying) " Do not take your food at night, oh mother." Hearing that, the mother replied " Wonderful is this system of religious vows and practices." Having bowed to the feet of the sage with bending head, the excessively good woman took the vow in her mind. Knowing it to be a means of getting over the cycle of existence, destroyer of all ills and giver of many excellences, the mother of *Dhanasri* took the vow of abstaining from food at night as it was revealed to her.

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12. Then, *Nagadattā*, one day, went to the house of *Dhanavati*. As she lived there for many days, her elder daughter violated her vow of night. As it was violated once, so it was successively violated thrice. Then, for the fourth time, *Nāgadattā* went to the house of *Dhanasri* with pure mind. Here *Nagadattā* was, in course of time, carried away by the hurrying messengers of Death. In *Kausambi* there was *Vasumati* the agreeable wife of king *Vasupāla*. *Nagadattā* was born her daughter exceedingly beautiful. At her birth, the mother *Vasumati*, by the ripeness of *Karma*, was overtaken by a serious disease. So, the king placed her in a box and threw it in the current of the Jumna. Being made of precious stones, it shone forth brightly on the dark waters of the Jumna, like the brilliant jewel on the crest of the female serpent. It moved on from its place.

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13. There was another (box) made of wood in which the first one was concealed. As it was beautifully made without any leak, it fell in to the Ganges being carried by the current. At places, it wavered by the waves, at places, it fell into a whirl-pool and at places it floated on very smoothly, thus exhibiting the beauty of a boat on the wide sea. After some days, it reached *Kusumapura* where lived the gardener's wife *Kusumadatta*. She went to the Ganges for water and saw the box floating on. Taking it out, she went home with it. Both of them stood delighted with great expectations. As they opened it and looked in, they saw a female child wrapped in a jewelled shawl. In course of days, she attained youth and fell into the sight of your father. She, who had become known amongst people by the name of *Padmavati*, charming by the lustre of her body and very smooth, was married by your father, and, in time, you came into her womb. On that occasion, she mounted on the great elephant and rode about the town. The elephant, bearing the old infatuation, carried her off trembling with fear.

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14. She escaped from it some how and went to the dreadful garden. A certain gardener took her home, but his wife soon quarrelled with her. Afflicted with grief, she went to the cemetery where you were born. I have told you the facts. Listen now to the account of *Mulanānali*; mysterious is the destiny of creatures. Having obtained birth in the species of dove, she became a female-pigeon pleasing to the eyes. Feedings on curds and boiled rice in the cage, as she lived sporting with her mate, there came a snake gliding, as if the dreadful god of death had arrived. Both of them were caught by the legs by it, but you kindly rushed and saved them. By the *Navakāra*, she has been born in her who has her affections fastened on you. The pigeon and the snake became *Khecaras* on account of the *Navakāra* obtained from a sage. Out of jealousy did the snake *Khecara* carry away your wife to his own home.

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15. Whatever you asked me, oh king, I have told you to my ability." Hearing that, the king was wonderstruck and thought in mind of practising austerities. In the mean while, *Padmavati* arrived

where the sage was revealing the charming religion. She adored the sage devoutly bending her head and called out her son in sweet tone. Then she asked the sage who was the embodiment of knowledge " Tell me oh master, of some religious practice which may serve as a strong bolt to the house of misery and hell and by means of which my female sex may be changed." To her who was afraid of the great ocean of existence, who had abandoned all pleasures and numerous comforts, and who was feeling miserable, the great ascetic compassionately preached the religious practice that may lead to happiness and prosperity. " Beginning with the first (of the month) whoever would observe fast always, oh daughter, would realise the happiness desired in his heart and enjoy sportively on the heavenly couch.

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16. By fasting on the first (of the month) the first heaven is attained; by fasting on the second the second class of gods is achieved. By a fast on the third, residence in the third heaven is secured and by the fourth a happy abode in the fourth is obtained. The fifth gives happiness in the fifth, and the fast on the sixth leads to the sixth heaven. One goes to the seventh heaven by a fast on the seventh and to the eighth by one on the eighth. Then, by a fast on the ninth the ninth world of the gods is obtained and by one on the tenth, one gets enjoyment in the tenth. By a fast on the eleventh one goes to the eleventh heaven and by one on the twelfth to the twelfth. The thirteenth brings one into the thirteenth and the fourteenth secures the fourteenth. The fifteenth shows the fifteenth and the sixteenth fast brings it to a conclusion. He, who takes his food and drink after this, having performed the pleasant worship of the Jina, he, having climbed by these steps, certainly follows up the lady salvation.

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17. This ceremony should be completed devoutly with a pleased mind, dressed in a fine, red and bright garment. Having worshipped the path to happiness, and placing a jar in front, covering it also with a new and beautiful cloth, it should be worshipped with all the materials of worship by offering them into it. Then, placing a religious book there and observing sleeplessness by the trumpet, bestowing the four kinds of gifts on the deserving recipients, the book, should be worshipped and the Jina bathed.

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You should honour this (ceremonial). Sixteen canopies and flags jingling with small bells, should be presented to a Jina temple. By the fast of this beautiful vow you shall obtain all your desired happiness." 10

18. Again, she asked the great sage who had brought the lord of gods to his lotus-feet "Oh excellent sage, has any one observed this anywhere and obtained the fruit of the vow?" Hearing that, the lord of sages spoke so that the doubt of her mind might be removed "Sumitrā the young daughter of the king of *Ujjaini* took this vow in her mind. At the first fast she died and was born in the home of a Brahmana in *Ujjaini*. By observing the fast for two *Ghatikas* only, she changed her miserable female sex. While the child was yet in womb, the father died. The mother looked after all his happiness. One day, the mother quarrelled and expelled her son from home. Feeling angry, he went out of the town and lodged in an old temple at night. There came a multitude of *Vidyādhara* women, seeing whom he felt excited.

19. He caught the border of the garment of one of them. All of them fled away by his fear. But the garment fell into his hand. The hero then returned home. The mother welcomed him and took the cloth to a big merchant. The merchant purchased it for money and presented the excellent cloth to the king. The king asked him "Have you got another? If you bring one more I shall give you an elephant." He said "The son of the Brahmana might bring another such cloth, oh lord!" The king sent him out with money. The Brahmana went back to the forest. There he saw a *Rākshasa* woman sharpening a sickle with her hand. Knowing her to be a *Rākshasa* woman, the Brahmana stretched his stick over her head. The *Rākshasa* woman, then, folding her hands, stood in front of the Brahmana, shaking with fear, and said— 10

20. "I have committed no crime; why have you got enraged with me?" The Brahmana spoke unpleasant words to her "This stick devours hundreds of *Rākshasas*." With scared eyes and trembling with fear, she clung to his feet at once. "Do not beat me, lord; hold back. I shall do all that you say." He then made her assume a beautiful appearance and 5

brought her home. Having secured the cloth from her, he presented it instantly to the king. Seeing that, the king was pleased with him and bestowed a great favour upon him. Observing that, the minister- Brahmana thought of destroying his life. The minister went to the dear wife of the king and told her " Ask for tiger-milk." Then she instantly took her bed.

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21. Hearing about the condition of the queen, the king immediately went to her. She told that to the king who commissioned the good Brahmana for it. The Brahmana went home and instantly turned the *Rākshasa* woman into a tigress with a rope fastened to her neck. He brought her to the palace and presented her to the king instantly. At her sight, all people fled away. (The Brahmana said) " Your minister shall milk her well." The minister, being terrified, told the king " There is no purpose of the milk; let it go away." Then the minister, in secret consultation, told the queen soon again, " You ask for speaking water to be brought. Do it so, that, being gone, he may never return." Then she said " Listen, oh king; get soon speaking water." Hearing that, the king told the Brahmana " It is for you to devise means for the accomplishment of this mission."

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22. He brought the *Rākshasa* woman turning her into water and made it to speak in front of the king. It said " I would eat away both persons, the minister and the queen, oh king !" Hearing this, the king felt wonder-struck and asked the Brahmana about it all. He told the doings of the minister, and the king turned out the wicked one. The king then made the Brahmana his minister and the people of the town were satisfied with it. On a subsequent day, the good Brahmana retired for austerities and entered the portals of heaven. He was reborn as *Arjuna*. This is the fruit of the ceremonial, oh daughter ! " She then accepted it immediately and observed it with devotion to lord Jina. As an inviolable fruit of the vow, the lovely lady set aside her female sex, and then renouncing the world, died and soon entered heaven.

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23. In the meanwhile, Karakanda, when he heard of this, felt highly grieved. He clung to the feet of the Jina, became afraid of the affic-

tions and felt detached from the world. " I have, for long, been devoured by the succession of sorrow, birth and death, the home of sin." Then he said to the worshipful, compassionate sage " My foot has touched the Jina image. Prescribe some expiation for the sin and nullify the crime quickly. Release me, oh holy sir, so that I may practise penance and vanquish the great warriors, anger and others. The sage kindly accepted (his prayer). Karakanda transferred the kingdom to *Vasupāla*, and, being weary of the great miseries of the world, took to the practice of austerities. He plucked off his curly hair as if they were the gliding serpents the *Kurmas*. Counting all the inmates of the harem as straw, he removed the clothes from his body. When he took the vow of austerities leaving aside the feudatories, ministers and the earth, the fact was reported into the town by some one who came in heavy with sorrow.

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24. Then *Madanāvali* got up restraining herself and abandoning the necklace. *Ratiyegā* ran beating her breasts and regarding her camphor-box as straw. *Kusumāvali* threw away the flowers, and *Rutnāvali* ceased to wear the pearls. *Ananyalekha* left aside her jewels and walked away, while *Candralekha* lost the lustre of her body in a moment. All the queens ran up and stood before the sage, being attached to the king. But seeing the king, they became peaceful and stood there folding their hands. They requested the sage " Recommend hard vows to us, oh master ! we shall practise austerities. The sage gave them the liberty and they who had suppressed Cupid, accepted the vow. Having practised hard penance, they all went to heaven; while Karakanda, thinking of the Jina in his heart, toured from country to country.

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25. Then, he, who was disgusted with the pleasures of the senses and was weary of the ocean of metem-psychosis (practised the vow) famous in the world by the name of *Panca-kalyāṇa-vidhāna* in the presence of which ignorance vanishes, by practising which the mind becomes steady, by which people become mighty and religious like *Baladeva* and *Nārāyaṇa*, by performing which people become lords of gods, serpents and men and even passionless *Jina*, through which all good fortunes are attained, by means of which one advances to the stage of supreme knowledge,

by which people become heart-winning *Kāmaudavas* and cross over the entire ocean of virtues, by which unblemished faith is held and the damsel salvation is easily achieved, which is a sheath (i. e. remedy) against the abode of miserable hell, by obtaining which one can obtain supreme knowledge, and which has been declared by the great sages enjoying supreme knowledge as the foremost of all forms and ceremonies.

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26. He performed what the sole emperor had performed with bent head i. e. five baths to the Jina with hundreds of jars full of boiled butter, curds and milk, giving three baths during the day and two at night, along with the sound of trumpets and shouts of victory that filled the earth. He performed the auspicious rite of 'Coming into the womb' with joy, on the first of the dark fortnight of the month of *Bhādrapada*. He, of gentle conduct, observed a fast on that day for the sake of perfection. During night, the form called 'Devotion to the perfected' was observed as well as the 'Devotion to right conduct.' After that, he performed the 'Devotion to the Scriptures' destructive of future worldly existence. Then the good form of the 'Renunciation of the body' was observed accompanied by the repetition of the sacred formula two hundred times. Then, on the fifth day, he observed the potent vow of the 'Holy Birth.' The aforesaid, pleasant and virtuous ceremony was rehearsed. Having observed a fast on the misery-removing eighth day, the bright ceremony of 'Renunciation' was performed accompanied by the 'Devotion to Self-concentration.' Again, on the tenth day, he performed the ceremony of 'Supreme knowledge' as said above, together with the 'Devotion to Scriptures' which is the abode of all happiness. Having devoutly observed a fast on the fourteenth, the ocean of virtues performed the ceremony of the fifth auspicious rite which is resplendent with the eight foremost qualities and which holds numerous merits. The last muttering of the prayers was done two hundred and eight times. This foremost vow was observed by him bearing great delight in his heart. Whichever other wise man does the same, causes his fame to go round the earth.

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27. Performing severe penance, the meritorious religious meditation was observed three times a day under different trees. Breaking off dishonesty, pride and attachment, he cast, at a distance, greed. Restraining the actions of the five senses, considering mind, speech and body as straw,

observing self-restraint of the two kinds, setting his heart upon the highest status, consuming the tree of *Karma* in the fire of meditation so that misery may not become visible even in dream, valuing gold as a heap of grass and sandal as mud, he warded off his eyes that arouse passion by fixing them on his nose. Uniting himself to supreme knowledge which is devoid of parts like the clear sky, he found his self in himself, and, breaking the ties of *Karmas*, he soon attained to the region of ' All desires fulfilled ', by the fruit of the vow now recommended by Sage Kanakāmara. 5 10

28. By me born in an old Brahmana family, of the *gotra* of sage *Candra*, pure, become sky-clad through the growth of ascetic spirit, whose name has become well-known as Kanakāmara, the pupil of *Budhamangaladeva*, and who has caused satisfaction to the minds of people, has this life been published on earth for the training and pleasure of the faithful, out of devotion to the lotus-feet of the *Jina*, having arrived in the town of *Asī* and living there. Whatever has been said by me, ignorant of the sacred books, wise people might proclaim with more beauty. I have expressed myself to those gentlemen whose mind is ever ready to help others. I ask with folded hands. Let all forgive me for my (boldness in) composing this work. 5 10 Whoever reads, listens to, reflects upon in mind and popularises among people, this life, that man, the ornament of the world, shall obtain the glorification of his own virtues.

29. Who, in course of days, attained fresh youth as if a god had dropped down from a celestial car, who was golden in appearance and had charming limbs, to whom king *Vijavāla* was attached, who had nourished in himself the great tree of righteousness, who was, as if, the mouth-piece of *Vijavāla*, who vanquished invincible foes easily, who used to divert his mind with elephant-sport, who was the supporter of his relations, dear ones and friends, who was a charm to the mind of king *Bhūvālu*, who removed the miseries of the poor and helpless, who amused the mind of king *Karna*, who perturbed kings by his speech, who charmed the king by his business-ability, who was extremely courageous in a great fight, who was well known to people as in no way a coward and 5 10

dullard, who was a shower of gold-bracelets, who fulfilled the desires of the panegyrists, who was a bee on the lotus-feet of *Jina*, who was beautiful to the eyes in his whole person, who was never forgotten by the minds of sportive women, who was addressed by people as a stream of good nature whose fame was never tired of wandering about, and in recounting whose virtues the goddess of speech felt diffident, he had as his sons, Ahula, Ralho and Rāhula who were eager for the feet of sage Kanakāmara. Out of regard for him I published this pleasant life amongst people. May he, along with his kinsmen, children and wife, enjoy long, as long as the sun and the moon subsist.

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Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the tenth chapter describing the achievement of *Sarrarthasiddhi* by Karakanda.

SECTION X.

श ब्द को शः

શબ્દ કો શઃ

The figures indicate *Sandhi*, *Kadavaka* and *line* respectively. As a rule, only one reference to a place of occurrence has been given. Words which seemed to me to be Desi (i. e. for which, strictly speaking, a Sanskrit equivalent does not exist) have been marked with an asterisk. Sanskrit equivalents are given through out, and, wherever necessary and possible, Apabhramsha grammars and lexicographies have been referred to, and, Hindi, Marathi and Gujrati equivalents are also given. The following abbreviations have been used:—

D—Desināmamālā of Hemacandra; ex.—example; G—Gujrati; H—Hindi; Hem-Hemacandra's Prakrit Vyākaranā; K—Kanarese; M—Marathi; Mal—Malayalam; Mar-Marwadi; Pai—Paiyalacchi-nāma-mālā of Dhanapāla; S—Sanskrit; T—Tamil; Var-Vararuci's Prakrit-Prakāśa; દે—દેશ; ન—નગર; પ—પર્વત; પુ—પુરુષ; ટિ—ટિરણ.

- અહ—અતિ I, 3, 10.
- અહ—અહો (સમ્બોધનાર્થે) II, 18, 5.
- અહતચિય—અતિ+તચિત VII, 7, 11.
- અહતજ્ઞ—અતિ+જ્ઞ X, 13, 4.
- અહકુડિલી—અતિકુટિલા I, 16, 12.
- અહજુજાહ—અતિ+યુચ્છિત III, 11, 10.
- અહઝ્ઞીણ—અતિ+ક્ષીણ II, 7, 6.
- અહડરિથ—અતિ+દૃત VII, 11, 2
(H. ઢરના to fear).
- અહળિમલ—અતિનિમલ IV, 7, 5.
- અહળિયઢ—અતિનિકટ IV, 4, 2.
- અહળિહસ—અતિનિખિત V, 14, 5.
(D. IV, 30)
- અહતુરિથ—અતિ+તુરિત V, 10, 2.
- અહતોસ—અતિ+તોષ V, 13, 9.

- અહદિહિ—અતિ+ધૃતિ IV, 7, 2.
- અહદુમમણ—અતિ+દુર્મનસ V, 2, 6.
- અહપુર—અતિ+પ્રશર II, 9, 1.
- અહપિય—અતિ+પ્રિય IV, 12, 6.
- અહપયંઢ—અતિ+પ્રભણ II, 8, 2.
- અહબહલ—અતિ+બહલ IV, 8, 8.
- અહમસ્તી—અતિ+મસ્તિ V, 7, 4.
- *અહમિદ—અતિ+મુખ હિંતિ VIII, 18, 9.
(HMG મિઠના to fight)
- અહમિણ—અતિ+મિણ IX, 10, 5,
- અહમણહર—અતિ+મનોહર III, 3, 3.
- અહમદુર—અતિ+મધુર V, 11, 8.
- અહરમણ—અતિ+રમણ V, 5, 4.
- અહરબથ—એરાવત III, 16, 4.
- *અહવમાલ—અતિ+તુમલ I, 11, 4
(D. VI, 90; Pai. 47)

अहविहाइ-अति+विभासि III, 12, 7.
 अहसअ-अतिशय VI, 1, 5.
 अहसणिद्ध-अति+लिग्व X, 13, 10.
 अहसुहुम-अति+सूक्ष्म IX, 10, 7.
 अहसंसअ-अति+संशय V, 18, 5.
 अउव्य-अपूर्व I, 14, 5.
 अकलंकदेव-पु. I, 2, 8.
 *अक्ष-भगीनी, अम्बा VIII, 5, 5. (D. I,
 6. S अक्षा-Mother; M. अक्षा-Sister;
 K. आके She).
 अक्षव-आ+रव्या °मि V, 19, 8; °हि IV, 12,
 5; °क्षु III, 5, 4; °क्षेवि III, 20, 6.
 अक्षव्य-अक्षत IX, 2, 6.
 अक्षवर-अक्षर I, 7, 7.
 अधिक्षिय-आद्यात I, 8, 7.
 अग्न-अग्र I, 14, 4.
 अञ्चत-अत्यन्त VIII, 27.
 अच्छ-आसु °इ I, 9, 1; °हि 1, 15, 7.
 (Hem. IV, 215. probably from
 Sans. आ+क्षि निवासगल्योः)
 अच्छुर-अप्सरस् VI, 3, 10.
 अच्छरिअ-आधर्य IV, 3, 11.
 अच्छिअ-उषित IV, 17, 5. (see अच्छ).
 अजवर्म्म-अजवर्मन्, पु. III, 5, 8.
 अजियंगि-अजितार्णी, स्त्री III, 5, 8.
 अज्जव-आर्जव IX, 13, 4.
 अज्ज वि-भद्यापि II, 18, 3.
 अज्जिअ-अर्जित II, 5, 10.
 अज्जिय-आर्यिका (a Jain nun) II, 6, 8.
 अज्जिवि-अर्जियत्वा II, 10, 6.
 अज्जु-अथ I, 14, 5.
 अज्जुण-अर्जुन, पु. X, 22, 7.
 अहरउद्द-आर्त+रौद्र (ध्यान) IX, 23, 2.
 अद्गुम-अष्टम X, 16, 4.
 अहुत्तर-अष्टेतर X, 26, 20.

अडवि-अटवी VII, 3, 3.
 अणवरअ-अनवरत III, 10, 7.
 अणसण-अनशन V, 10, 5.
 अणाविअ-आनाशेत VIII, 14, 2.
 अणगलेह-अनडलेला, स्त्री VII, 16, 2; X, 24, 4.
 अर्णिद-अनिन्य V, 6, 2.
 अणुग्रह-अनुग्रह VI, 12, 8.
 अणुदिण-अनुदिन IV, 10, 9.
 अणुमग्नयारि-अनुमार्गचारिन् VII, 3, 2.
 अणुराअ-अनुराग IV, 11, 10.
 अणुवम-अनुपम I, 1, 3.
 अणुवय-अनुवत V, 12, 1.
 अणुवेक्ष्य-अनुपेक्षा VI, 6, 9.
 अणुहव-अनु+पू. °वेइ IX, 9, 6; °हि II, 5, 10.
 अणुसर-अनु+सु °उ IX, 7, 4; °रेइ III, 2,
 5; °रेवि VI, 10, 6.
 अणुस्त्रिअ-अनुपृत III, 14, 10.
 अणुहर-अनु+ह, °इ V, 13, 7; °ति I, 16, 9.
 अणुहुज-अनु+भुज °हु III, 10, 10. °जिंव
 II, 15, 9.
 अणेय-अनेक II, 1, 1..
 अणणण-अन्योन्य I, 14, 7.
 अणभवंतर-अःय+भवान्तर II, 5, 10.
 अणाण-अज्ञान II, 13, 5.
 अणोणण-अन्योन्य V, 4, 1.
 अत्थइरि-अस्तिगिरि X, 9, 4.
 अत्थाण-आस्थान IX, 1, 2.
 अतिथ-अस्ति I, 10, 7.
 अह-अद IV, 17, 7.
 अहंसण-अर्दशन V, 14, 8.
 अद्घवह-अर्धपथ II, 10, 6.
 अद्विदु-अर्धेन्दु I, 16, 13.
 अपमाण-अप्रमाण II, 3, 3.
 अप्यमाण-अप्रमाण II, 2, 1.
 अप्य-अर्थय °हि III, 4, 7; °पिज्ज I, 12, 3;
 °पिवि II, 6, 5.

अणिअ—अणित II, 6, 2.
 अप्पुणु—आत्मन् IV, 3, 4. (M. आपण)
 अफ्कालिय—आस्फलित IV, 11, 5.
 अब्भंतर—अभ्यन्तर V, 3, 2.
 अव्भास्त्रिय—अभ्यर्थित VII, 14, 6.
 *अज्ञाडिय—समागत III, 16, 2.
 (Hem, IV, 164.)
 अमराउरि—अमरपुरी III, 22, 5.
 अमराहिंड—अमराधिप IV, 8, 9.
 अमिअ, °य—अमृत II, 15, 6.
 अमियवेअ—अमितवेग, पु V, 4, 2.
 अमेअ—अमेय VII, 5, 9.
 अयाण—अ+जानत् VIII, 4, 7.
 अरिदमण—°न, पु. VIII, 1, 5.
 अरिथाण—अरि+स्थान III, 15, 7.
 अरिमहण—अरि+मधन V, 13, 10.
 अरिविंद—पु II, 16, 3.
 अरुव—अरुप V, 6, 5.
 अरोच्चअ—अरोचक III, 4, 11.
 अलग्ग—अलम II, 14, 5.
 अलहंत—अलभमान II, 15, 6.
 अलिय—अलीक IX, 24, 4.
 अलीढ—अलीक I, 11, 3; IX, 23, 5.
 अलेव—अलेप V, 6, 5.
 अलेहिइ—आलेखित VI, 14, 3.
 अव्ययरिय—अवतरित VII, 11, 10.
 अवर—अपर II, 2, 2.
 अवरा—अपराध VIII, 20, 12.
 *अवरुंडिय—आलिङ्गत X, 9, 8.
 (D. I, 11.)
 अवरुप्पर—अपरापर VI, 10, 5.
 अवलोइअ—अवलोकित IV, 11, 10.
 अवलोव—अव+लोक्य °इ V, 16, 7; °हु V, 15,
 5; °इवि V, 18, 1.
 अवसाण—अवसान I, 17, 15.
 अवहार—अप+ह °हु IX, 16, 6; °हे IX, 14, 4.

अवहरिय—अपहत V, 7, 10.
 अवंती—दे. VIII, 1, 6.
 अवाय—अपाक IX, 14, 1.
 अवाह—अवाध II, 14, 5.
 अविरइ—अविरति IX, 12, 4.
 अविवाय—अविषाक IX, 14, 10.
 अस—अश °इ VI, 3, 9; °मि VI, 6, 2.
 अर्साईयण—असती+जन X, 9, 9.
 असज्ज्ञ—असाध्य III, 19, 7.
 असत्थ—अशक्त IV, 13, 3.
 असरण—अशरण IX, 7, 11.
 असहंत—असहमान II, 12, 4.
 असिलय—असि+लता II, 3, 10.
 असुइ—अशुचि IX, 11, 1.
 असुहत्त—अशुभत्व IX, 20, 21.
 असुहाई—असुभाविता IV, 14, 1.
 असुहावअ—असुभावित II, 10, 10
 (H. मुहावना. good-looking)
 असेस—अशेष II, 8, 3.
 अह—अथ VII, 14, 8.
 अहम्म—अधर्म X, 22, 4.
 अहर—अधर II, 14, 5.
 अहरुल—अधर+उल (स्वार्थ) X, 9, 8.
 अहंग—अभंग I, 4, 3.
 अहिजलण—अभिजलन IV, 14, 2.
 अहिणव—अभिनव VII, 2, 8.
 अहिणंदिअ—अभिनन्दित VIII, 7, 3.
 अहिराम—अभिराम III, 5, 7.
 अहिलस—अभिलष °हिं V, 1, 12.
 अहिलास—अभिलाष VI, 14, 1.
 अहीर—आभीर—VIII, 6, 5.
 (H. अहीर cowherd).
 अहेहुअ—आखेटक VII, 1, 9.
 अहोमुह—अधोमुख II, 3, 5.
 अंकुस—अंकुश II, 8, 2.
 अंगदेस—°शदे, I, 3, 5.

अंच-अंच् °मि X, 3, 10; °एवि X, 17, 3;
°चिवि IV, 11, 9.
अंत-अंत्र III, 15, 8. (II आंत).
अंतेउर-अन्तःपुर X, 23, 10.
अंध-आन्ध, दे. II, 2, 11.
अंधारअ-अंधकार X, 9, 7.
अंसु-अथु V, 15, 7. (II आंसू).
अंसु-अंशु X, 19, 4.

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आआ-आगत I, 15, 2; °इवि IV, 1, 9.
आह-आदि X, 15, 9.
आहच्च-आदिय III, 12, 8.
आहय-आगता III, 19, 7.
आउल-आकुल I, 17, 10.
आउलि-आकुलिन् III, 13, 1.
आएस-आदेश III, 4, 2.
आण-आज्ञा I, 5, 6.
आण-आ+नी °णि III, 10, 2; °णिवि IV,
15, 10; °णावहि X, 20, 10; °णियह IX, 12, 2.
आणाविअ-आनापित III, 4, 1.
आणिअ-आनीत III, 10, 3.
आय-आगत II, 7, 8.
आयंब-आताम्र III, 11, 4
आयण-आकर्णय् °हि II, 1, 13; °णिवि
I, 14, 10.
आयणण-आकर्णन III, 7, 4.
आयर-आ+ह °रेह IX, 14, 8; °रेहु X, 17, 8.
आयर-आदर V, 5, 8.
आरक्त-आरक्त VII, 12, 10.
आरिस-आर्ब VIII, 10, 6.
आलिह-आ+लिख् °हेवि VII, 12, 9.
आव-आ+या °इ IV, 3, 2; °हु IV, 7, 2;
°हि II, 13, 6; °वंत II, 12, 6; °वेवि
V, 3, 10; °वेविण VIII, 9, 9; °वेसह
II, 5, 5; °वेसहि V, 19, 3.

आसय-आशय X, 29, 6.
आसव-आ+षि "इ IX, 12, 1.
आसाइय-न. X, 28, 4.
आसाऊरिय-आशापूरित VII, 8, 11.
आसीवाअ-आशीर्वाद VIII, 7, 3.
आसि-आसीत् VII, 11, 10.
आसीस आशीः II, 15, 5.
आसु-अथ VIII, 8, 5.
आहण-आ+हन् 'णेह IX 24, 4.
आहय-आहत I, 5, 6.
आहास-आ+भाष् °इ V, 17, 7.
आहि-आधि I, 16, 3
आहरण-आभरण II, 17, 2.
आहीर-आर्भीर VII, 3, 9.
आहुल-पु. X, 29, 13.
आहूय-आहूत VII, 12, 5.

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इअ-इदम् I, 10, 10.
इक्कु-इक्कु IV, 10, 5.
इटु-इट III, 6, 2.
इत्तिथ इयत् III, 7, 9,
इत्थमि-एतस्मिन् V, 9, 6.
इह-एत् II, 10, 10.
इंद्रिय-इन्द्रिय II, 3, 7.
ईस-ईस X, 11, 3.

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उहअ-उदित II, 1, 2.
उग्गय-उद्रत I, 3, 6.
उग्गम-उदूम VIII, 12, 3.
उग्गिण-उद्गीण III, 14, 6.
उग्घाड-उद्ग+घाट् °डेवि X, 13, 8.
उग्घाडिअ-उद्गाटित III, 8, 7.
उच्चा-उद्ग+चि+णिच् °इवि V, 7, 5.

उच्चारियअ-उद्+चायित II, 1, 7.
 उच्छव-उत्सव III, 3, 10.
 उज्ज्ञान-उयाप VII, 12, 1.
 उज्ज्ञान-उयत VI, 13, 5.
 उज्ज्ञम-उद्+यम् °मेइ X, 17, 1.
 उज्ज्ञल-उज्ज्ञल II, 20, 4.
 उज्ज्ञलिय-उज्ज्ञलित III, 2, 10.
 उज्ज्ञाण-उयान IX, 1, 2.
 उज्ज्ञय-उयुत X, 28, 7.
 उज्ज्ञव-उयुत III, 1, 9.
 उज्ज्ञव-उद्+याप्य् °वेइ X, 16, 8.
 उज्ज्ञणि-उज्ज्ञयनी, न. VIII, 1, 7; X, 18, 4.
 उज्ज्ञ-अयोध्या', न. III, 1, 12.
 उज्ज्ञाय-उपाध्याय VII, 2, 5.
 उट्टु-उत्+स्था °डै IX, 7, 3; °ढिवि V, 14, 5.
 उट्टुउट्टु-ओष्ठ+पुर II, 14, 6.
 उट्टुविय-उत्थापित I, 15, 6.
 उट्टुआ-उत्थित II, 19, 6.
 उट्टुविय-उट्टुयित III, 12, 3.
 उट्टु-उत्+डी °वि VIII, 8, 3.
 उट्टुर-उत्+डी+इर (ताच्छील्ये) I, 17, 7.
 उट्टु-ऊर्ध्व III, 12, 9.
 उण्णइ-उन्नति I, 16, 10.
 उण्णय-उन्नत I, 16, 10.
 उत्त-उत्त I, 11, 9; II, 15, 1.
 उत्तत्त-उत्तस III, 2, 10.
 उहालिअ-उद्+दारित II, 8, 8; V, 2, 4.
 (आछिन्न Hem. IV, 124; H. उड़ाना to take away).
 उहुमण-उद्+हुर्मन्-स् II, 21, 2.
 उद्ध-ऊर्ध्व I, 8, 6.
 उद्धर-उद्+वृ °रै IX, 13, 1.
 उद्धरिय-उद्धृत VII, 12, 3.
 उद्धाणण-उर्ध्व+आनन VI, 1, 12.
 उद्धाविअ-उद्+धावित V, 14, 3.

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उपभोग-उपभोग IX, 22, 10.
 उप्पज्ज-उत्+पद् °ह II, 14, 2.
 उप्पण-उत्पन्न, I, 11, 2.
 उप्परि-उपरि II, 9, 1.
 उप्पलखेडि-उत्पलखेटी, न. VI, 11, 2.
 उप्पाइय-उत्पादित VI, 16, 6.
 उप्पाडिय-उत्पादित X, 23, 9.
 उप्पाय-उत्+पाद् °इ IX, 14, 2.
 उप्पव-उद्धृत X, 6, 4.
 उप्पमा-उद्धृत V, 15, 6 (M. उभा)
 उभिय-उद्धृत VII, 9, 9.
 उर-उरस् V, 19, 1.
 उवप्स-उपदेश VII, 12, 8.
 उवगय-उपगत V, 7, 2.
 उवयार-उपकार II, 10, 1.
 उवर-उदर IX, 5, 1.
 उवरि-उपरि II, 19, 10.
 उवलक्षिता-उपलक्षित II, 17, 9.
 उवलक्षिय-उपलक्ष्य V, 9, 2.
 उववण-उपवन I, 14, 2.
 उववास-उपवास IV, 8, 4.
 उवविट्ट-उपविष्ट IX, 19, 8.
 उवसग्ग-उपसर्ग II, 4, 1.
 उवसम-उपशम II, 4, 8.
 उवसाहिअ-उप+साधित V, 2, 7.
 उवहसिय-उप+हसित VI, 4, 1.
 उवाअ-उपाय VIII, 7, 11.
 उव्वम-उद्+वम् °मेइ IV, 14, 4.
 उव्वस-उद्वास II, 11, 3; VIII, 11, 8.
 उव्वह-उद्+वह °हेइ IX, 14, 5.
 उव्वाहुल-उत्सुक VII, 11, 8; X, 29, 13
 (D. I, 136 prob. from उद्वाह anxiety)
 उव्वेधिर-उद्+वेप्+इर (ताच्छील्ये) V, 15, 2.
 उसह-औषध IX, 10, 2.
 उंचर-उदुम्बर IX, 21, 5.

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ऊषडीय—उत्पत्ति V, 4, 7.
ऊसस—उदाश्वस् °सेह II, 11, 3.
ऊसह—औषध IX, 23, 5.
ऊहण—ऊहन VIII, 16, 2.

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एथ—एतत् I, 11, 5.
एक—एक I, 1, 6.
एकलू—एकाकिन् VII, 1, 10 (H. अकेला alone).
एकलं—एकान्त VII, 4, 4.
एकंतर—एकान्तर V, 10, 2.
एस्तिथ—एतावत् IV, 17, 7.
एत्थथित्य—अथ+अस्ति I, 3, 5.
एयमण—एकमन् V, 2, 13.
एयरस—एकादश X, 16, 6.
एवहि—एवम् I, 10, 10.
एवंविह—एवंविध II, 12, 7.
एह—एषा I, 15, 5.
एह—एतत् I, 11, 3.

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ओहिणाण—अवधि+ज्ञान V, 11, 4.

क

कथ—कृत VII, 7, 10.
कइलास—फैलाश, प. IV, 4, 10.
कउत्तल—कुंत (ल) III, 13, 6 (भाला, दि.)
कउसंबि—कौशाम्बी, न. I, 7, 9; VI, 1, 3;
X, 11, 1; X, 12, 6.
कउसीस—कासीस I, 4, 2 (H. कौसीस)
कज्ज—कार्य I, 13, 4.
कट्ट—कृत °द्वेषी VIII 12, 6.
कट्ट—काष्ठ VII 12, 6.
*कहप्प—कटप्र (निकर) IV, 9, 2, (D. II, 13)

कहयण—onomatop. III, 18, 6.

कछि—कटि III, 2, 5.
कडियल—कटि +तल III, 2, 6.
कडू कृष °डिङ्ग VII, 10, 3; °डेवि X, 13, 7.
कडिअ—कृष II, 3, 3.
कढिण—कठिन I 16, 4.
कण—कण °णह IV, 15, 6.
कणउज्जा—कान्यकुञ्ज, न. II, 10, 4.
कणय—कनक III, 2, 10.
कणयउर—कनकपुर, न. VI, 13, 8.
कणयपह—कनकप्रभा, छो. VII, 14, 10.
कणयमई—कनकवती, ली VI, 14, 9.
कणयामर—कनकामर the author
I, 17, 16 etc. X, 28, 2.
कण्ण—कन्या II, 12, 2.
कण्ण—कर्ण II, 10, 10.
कण्णजाअ—कर्ण+जाप VIII, 20, 8.
कण्णरअ—कर्ण+रव IV, 6, 5.
कण्णसअ—कन्या+शत VIII, 9, 10.
कन्ती—कर्तरी X, 19, 8.
कत्थइ—कवित् IV, 5, 2. (Hem II, 174.)
कहम—कर्दम X, 5, 11.
कप्पडु—कर्पट X, 20, 6. (H कपड़ा)
कप्परुख्ख—कल्प+बृक्ष II, 1, 3.
कप्पवच्छु—कल्पबृक्ष VII, 5, 10.
कप्पंत—कम्पमान III, 14, 6.
कप्पूर—कर्पूर X, 24, 2.
कम—कम (पद) II, 14, 9.
कमलायर—कमलाकर X, 2, 3.
कम्म—कर्म I, 1, 5.
कम्मटुगंडि—कर्म+अष्ट+ग्रन्थ III, 22, 9.
कम्मासव—कर्म+आश्रव IV, 10, 6.
कय—कृत I, 1, 7.
कयत्थ—कृतार्थ I, 8, 3.
कयलि—कदली I, 16, 2.
कयंत—हृतान्त I, 1, 5.

कथायर-कृत+आदर VII, 4, 9.
 कथार-केदार IX, 18, 7.
 कथा वि-कदापि I, 10, 7.
 कर-कृ °इ II, 9, 10; °मि II, 6, 3. ° हि II,
 10, 2. °हि IV, 1, 5, °हु II, 11, 6. °रति
 III 3, 8. °रि II, 15, 1; °रेविणु I, 10, 8.
 °रेवि II, 3, 10. °रेजहि X, 3, 5. °रेवदं
 IX, 6, 7. °रेव्वउ II 13, 2. °रेसइ II,
 19, 7. °रेसहि II, 8, 10. °रेहि II, 17, 6.
 करकंडु-the hero I, 2, 3 etc.
 करतण-कर्तृत्व X, 12, 8.
 करयल-करन्तल I, 15, 6.
 करंत-कुर्वत् I, 2, 10.
 कराव-कृ+णिच् °हु V, 7, 3.
 कराविअ-कारापित IV, 5, 7.
 करि-करिन् V, 11, 6.
 करिराअ-करिराज .I, 16, 3.
 करिसणु-करिणु X, 29, 9.
 करिंद-करिन्द्र IV, 6, 4.
 करुण-करुणा VI, 3, 1.
 करुणभाअ-करण+भाव X, 23, 4.
 करुणवंत-करुणा+वत् VI, 6, 3.
 करुणसर-करुण+स्वर VII, 10, 14.
 कलउ-कलाः II, 18, 9.
 कलत्त-कलत् V, 15, 3.
 कलयल-कलकल III, 16, 3.
 कलयंठि-कलकंठी III, 1, 7.
 कलस-कलश III, 3, 10.
 कलसर-कल+स्वर II, 8, 12.
 कलायर-कलाकर (चन्द्र) II, 16, 9.
 कलिअ-कलित I, 2, 2.
 कलिंग-दे. X, 10, 2.
 कलिंजर-प. I, 12, 9.
 कल्लाण-कल्याण X, 25, 5.
 कल्लाणय-कल्याणक I, 2, 2.
 कष्ठडु-कष्ट VIII, 7, 6.

कवण-को तु. II, 12, 1. (H. कैन).
 कवलिअ-कवलित X, 23, 3.
 कवाल-कपाल II, 7, 9.
 कविलकेस-कपिलकेश II, 12, 3.
 कवोल-कपोल VII, 13, 5.
 कव्य-काव्य II, 9, 3.
 कसण-कृष्ण I, 16, 11.
 कसण-कृश VI, 6, 6.
 कसताडु-कशा+ताडुन VIII, 9, 5.
 कह-कथम् or कदा II, 4, 10 (M. केवहां).
 कह-कथा V, 2, 8.
 कह-कृ °इ I, 15, 2; °मि I, 2, 3; °हि II,
 4, 10. °हंत IV, 7, 4; °हिवि V, 12, 6;
 °हेइ V, 1, 4.
 कहव-कथमपि I, 2, 6.
 कहव-कदापि II, 14, 1.
 कहाणी-कथानक, II, 14, 3.
 कहिअ-कथित II, 11, 1.
 कहिं-क I, 11, 5 (H. कहां).
 कहिं मि-कपि I, 17, 9.
 कंचनमई-कांचनवती, स्त्री VI, 16, 3.
 कंटझय-कट्टकित IV, 9, 9.
 कंत-कान्त V, 5, 2.
 कंपिर-कम्प+दर (ताच्छील्ये) X, 19, 10.
 काअ-काय IX, 12, 8.
 काई-किन् IV, 12, 6. (Mar. काई G. कां)
 काउल-कैल IX, 13, 8. (कुत्तित-कुल, दि.)
 काउसग्ग-कायोत्सर्ग X, 26, 10.
 कागली-काकली (soft sweet tone) (वीणा,
 दि.) III, 6, 3.
 * काणि लज्जा I, 2, 6; VI, 11, 8; VIII,
 5, 6.
 काणीण-कानीन (कन्याया अनूदाया अपत्यम्) I,
 5, 1.
 कामुकोयण-काम+उत्कोपन X, 27, 7.
 कामुय-कामुक I, 4, 9.

कायर-कातर X, 29, 8.
 कारवीअ-कारपित V, 3, 2.
 कारुण्ण-कारुण्ण VII, 14, 5.
 कारोहण-वन X, 19 7. (पर्वतरुदण्णाचल, दि काह a hillock, Apte Dic.)
 कालिंजर-प. VI, 2, 4.
 काहल-तत्सम् (वायविशेष) II, 20, 2.
 किअ-कृत II, 4, 1.
 किज्ज-कृ passive or potential °इ II, 14, 1; VI, 3, 5.
 किणिअ-कीत VIII, 16, 4.
 किणिरि-किन्नरी I, 15, 10.
 कित्ति-कीर्ति II, 3, 6.
 कित्तिय-कियत् VIII, 18, 3.
 किय-कृत II, 14, 2.
 कियत्थ-कृतार्थ IX, 17, 1.
 किर किल II, 8, 7; III, 12, 1.
 *किर-सम्बन्धार्थी III, 6, 3.
 किराय-किरात VIII, 16, 2.
 किरिया-क्रिया X, 26, 8.
 किलाविय-किल् (to cast out) p. p. causal. VI, 5, 3.
 किलेस-क्लेश IX, 14, 9.
 किवाण-कृपण II, 3, 3.
 किसोदिरि-कृशोदरी VII, 13, 10.
 किसोर-किशोर VIII, 2, 3.
 किह- कथम् III, 1, 11.
 कीय-कृत I, 2, 7.
 कीर-कृ °इ I, 10, 1; V, 16, 3; X, 26, 22. (करोति).
 कील-कीडा I, 10, 1.
 कील-कीड़ °एव VII, 9, 3. °लेइ VI, 12, 8.
 कीलणत्थ-कीडनार्थ V, 4, 6.
 कीला-कीडा VI, 10, 6.
 कीलाघर-कीडागृह IV, 4, 9.
 कीलिर-कीड़+हर (ताच्छील्ये) I, 8, 4; VI, 10 6,

*किसि-किम् (प्रधानूचक) X, 1, 3. (Pai. 826; H कैसा, prob. from कीदश).
 कुचिछ-कृषि VII, 2, 4.
 कुडिल-कृटिल II, 14, 11.
 कुडिलवंत-कैटिल्य+वत् III, 12, 6; X, 23, 9.
 कुण्ठ-कुर्वत् I, 9, 8; VIII, 14, 5.
 कुद्ध-कुद्ध III, 12, 4.
 कुमर-कुमार II, 19, 7.
 कुमरत्तण-कुमारत्व VI, 8, 6.
 कुम्म-कूम्म III, 18, 6.
 कुलिस-कुलिरा IV, 15, 3.
 कुविय-कुपित III, 17, 9.
 कुव्यंत-कुर्वत् V, II, 13.
 कुसुमउर-°पुर, न I, 6, 1; X, 13, 5.
 कुसुमत्त-°दत्ता, स्त्री I, 15, 9; X, 13, 5.
 कुसुमदत्त-पु. I, 6, 7.
 कुसुमाउह-°मायुष (काम) VI, 9, 3.
 कुसुमावलि-स्त्री VII, 16, 4; X, 24, 3.
 कूअ-कूप VII, 3, 4.
 कूर-तत्सम VIII, 13, 10; X, 14, 6. (भक्त D II, 43; K. Mal. T. कूल or कूर boiled rice).
 केतमझ-केतुनती, स्त्री VI, 12, 1.
 * केणअ-पूजाद्रव्य X, 17, 5 (केवडि पुजव, दि; M केण an article of merchandise).
 केत्तहो-कुत्रचित् VI, 8, 10.
 (old H. कित्तहूं)
 केत्तिअ-कियत् I, 11, 3.
 केत्तु-कृतः II, 1, 10.
 केयझ-केतकी I, 16, 11.
 *केर-सेवा III, 10, 9; IV, 1, 5;
 VII, 15, 8; VIII, 10, 10.
 केलि-कदली III, 6, 6 (H. केली)
 केव-किम् or कथम् IV, 13, 7.
 केवल-ज्ञानविशेष IV, 10, 6.
 केस-केश I, 17, 8.

केसरि-केसरिन् IV, 15, 4.
 कोउहल-कौतहल IV, 13, 6.
 *कोकाविअ-को इति शद्वग आहुत IV, 12, 4.
 *कोक्क-आहे इसर्थे धारुः ° हुं VI, 11, 11.
 कोड-कोड VI, 15, 1
 कोमलिय-कोमल VIII, 16, 9.
 *कोर-अनुपभुक्त (वस्त्र) X, 17, 4 (H. कोरा).
 कोसेय-कौशीय I, 4, 4 (H. कोसा silk.)
 कोह-कोध I, 1, 8.
 कोहाइ-कोध+आहि IX, 10, 8.
 कोहाणल-कोधानल II, 4, 7.
 कॉकण-देश VIII, 12, 9.
 कॉत-कुन्त III, 13, 7.

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खगणाह-खगनाथ III, 18, 9
 खगवइ- खगपति VI, 16, 9.
 खगधेणु-खड्डेणु VII, 10, 3.
 खगगुणगमिय-खड्ड+उद्भामित् III, 15, 11.
 खज्ज-खाद् (कर्मणि) ° इ IX, 21, 10.
 *खड-तृण VIII, 12, 6 (D. II, 62.
 M खड. But here it probably means wood)
 खण-खन् ° हि IV, 9, 1.
 खणद्ध-क्षणार्ध I, 10, 6.
 खणिय-खणित् IV, 8, 7.
 खद्ध-खादित II, 15, 5.
 खप्पर-खर्पर I, 17, 14.
 खम-क्षमा IX, 13, 9.
 खम-क्षमा ° हि III, 22, 2; ° हु VIII, 19, 5;
 ° मंदु X, 28, 8; ° मीषु II, 18, 3.
 खय-क्षय X, 23, 5.
 खयर-खचर II, 21, 8.
 खल-खल् ° लंति VII, 5, 6; ° लंत II, 3, 1.
 खलखल-onomatop. IV, 14, 6.

खलभल-onomatop. III, 18, 7.
 खलिय-स्वालित III, 12, 4.
 खव-क्षप् ° हि I, 11, 3; ° वेइ IX, 14, 3.
 खविय-क्षपित VI, 6, 8.
 खंचिय-खचित or कृष्ट III, 8, 6; V, 10, 9;
 VII, 9, 8 (H खोचना to pull up)
 खंजय-खंज I, 5, 6.
 खंडाविय-खण्डापित II, 8, 6.
 खंडिअ-खण्डित IX, 15, 1.
 खंत-क्षंध (a flock) or खादन्तः (eating)
 or खंत (ashamed as in Marathi) I, 3, 8.
 खंध-स्कंध I, 12, 4
 खंभ-स्तम्भ IX, 13, 3.
 खंभायस्य-न. VIII, 12, 10; VIII, 14, 9;
 VIII, 15, 1.
 खा-खाद् ° हि VI, 5, 6; ° हु VII, 3, 7.
 खाण-खदन VIII, 2, 2; IX, 23, 6.
 (H. खाना food)
 खाणाविय खनायित IV, 8, 5.
 खिणि-क्षिणिश (H. खिंगी or खिरगी) IX, 21, 5.
 खीण-क्षीण VII, 1, 6.
 खुड्डिअ-खण्डित X, 2, 8 (H. खोटना to pluck)
 खुद्दुय क्षुद्द+क V, 13, 6.
 खुहिय-क्षुद्ध III, 2, 1.
 खेअ-खेद VIII, 12, 5.
 खेत्त-क्षेत्र I, 3, 8.
 खेयर-खेचर II, 5, 2.
 खेव-खेद II, 14, 2.
 खोह-क्षोभ ° इ X, 29, 7.
 खोह-क्षोभ III, 18, 4.

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गथ-गत I, 12, 10.

गथ-गज II, 5, 3.
 गह-गति IX, 6, 7.
 गहय-गता IV, 12, 1.
 गहूद-गजेन्द्र 1, 10, 8.
 गउरि-गौरी II, 2, 7.
 गगिर-गङ्गा VII, 11, 8.
 गज्ज-गर्ज़ ऊंचि III, 15, 4.
 गज्जमाण-गर्जत् V, 1, 7.
 गणिअ-गणित I, 11, 3.
 गच्छ-गच्छ II, 7, 7.
 गच्छ-गम्भ II, 14, 12.
 गब्भाब्यार-गर्भावतार X, 26, 5.
 गद्धिमणी-गर्भिणी VIII, 2, 1.
 गभिथि-गमस्ति VIII, 1, 7.
 गयखंध-गज+स्कन्ध III, 3, 2.
 गयगयण-गत+गगन V, 4, 8.
 गयण-गगन IV, 9, 6.
 गयणयल-गगनतल, न. V, 3, 9; X, 8, 5.
 गयणंगण-गगनाहन VIII, 9, 8.
 गयपवर-गज+प्रवर III, 18, 10.
 गयमोहू-गत+मूल्य II, 17, 3.
 गयराय-गत+राग V, 6, 6.
 गयास-गत+आश V, 6, 6.
 गरु-गुरु II, 10, 1.
 गरुभार-गुरुतर X, 5, 3.
 गस्य, °व-गुस्त+क II, 20, 10; VI, 16, 2.
 *गलतिथ्य-कदथित IV, 15, 8; (क्षिप्त acc.,
 Hem IV, 14, 3; D. II, 87.)
 गलंत-गलत VI, 4, 11.
 गलिय-गलित VI, 4, 12.
 गलियछम्म-गलित+छम्म VII, 16, 6.
 गलियगव्य-गलित+गव्य V, 15, 3.
 गलियदेस-गलित+देश II, 12, 3.
 गलियसर-गलित+शर III, 21, 8.
 गव्य-गव्य II, 11, 8.
 गह-प्रह I, 1, 5.

गहण-प्रहण VIII, 5, 14. (In the-
 sense of ornament H. गहना)
 गहण-प्रहण (In the sense of chal-
 lenge) VIII, 15, 6.
 गहिअ ग्रहीत II, 5, 9.
 गहिरिमा-गर्भिरिमा (गाम्भीर्य) I, 16, 6;
 II, 16, 10.
 गहिर-गर्भीर V, 17, 7.
 गंग-गंगा, नदी I, 3, 3.
 गंठि-प्रन्थि IV, 12, 1.
 गाइज्जमाण-गीयमान III, 1, 6.
 गाइय-गीत III, 8, 5.
 गामंतर-प्रामान्तर V, 10, 4.
 गाय-गै इ I, 14, 8.
 गायंत-गायत् IV, 7, 7.
 गाह-गाथा II, 14, 5.
 गाह-प्रह IX, 1, 5.
 गिणह-प्रह °ह III, 22, 2.
 गिद्धअ-गृद्ध+क I, 17, 5.
 गिरा-गी: VII, 12, 2.
 गिरिणयर-गिरिनगर III, 5, 7.
 गिरिद-गिरीन्द्र IV, 16, 4.
 गिलंत-गिलत III, 17, 10.
 *गिल्ल-आई III, 1, 3 (H. गीला wet.)
 गिमयाल-ग्रीष्म+काल I, 11, 4.
 गीय-गीत I, 3, 8.
 गीवा-ग्रीवा III, 15, 9.
 गुज्ज-गुश VIII, 20, 10.
 गुड- (तत्सम molasses) II, 7, 1.
 गुणठाण-गुणस्थान IX, 16, 8.
 गुणिकेअ-°निकेत II, 2, 8.
 गुणणियर-°निकर V, 18, 4.
 गुणणिलअ-गुणनिलय III, 19, 9.
 गुणभरिय-गुणभृत I, 15, 11.
 गुणवमाल-°वर्मल I, 15, 4.
 गुणवय-व्रत V, 12, 1

गुणविणीय-विनीत V, 19, 7.
 गुणाल-गुण+आल (मत्वर्थ) V, 12, 2.
 गुणविय-गोपित X, 13, 1.
 गुण्प-गुण °वंति III, 15, 8.
 गुलिया-गुलिका VII, 5, 13 (a stone-ball, कन्दुक D. II, 103; H. गुलिका)
 गुलुगुलंत-onomatop. III, 13, 4; V, 14, 4.
 गुणायर-गुणाकर III, 3, 11.
 गुणाल-गुण+आल (मत्वर्थ) VII, 13, 4; X, 27, 1.
 गेण्ह-प्रह °ज्ञेवि IX, 20, 15.
 गेण्हंत-गृण्हत III, 14, 3.
 गेहिणि-गृहिणी X, 11, 1.
 गोउर-गोपुर I, 10, 9.
 गोयर-गोचर I, 17, 8.
 गोवद्धण-गोवधन, प. IV, 11, 2.
 गोहणणाह-गोधन+नाथ VII¹, 3, 5.

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घग्घर-घर्षर IV, 15, 6 (घाघर-जघनस्थवर्णभेद D II, 107, does not suit here).
 घट्ट-घट °इ 10, 10.
 घड्ड-घट X, 26, 2.
 घड्ड-घट °वंति X, 25, 5; °दंतु IX, 16, 8.
 घड्डिअ-घटित II, 7, 10.
 घड्डीय-घटित (lengthened for metre) IV, 9, 4; VII, 12, 6.
 घण-घन III, 3, 4
 घय-घृत III, 8, 8.
 घर-गृह I, 1, 11.
 घरद्धू-(तत्सम) a grinding stone III, 22, 7.
 घरिणि-गृहिणी I, 2, 9.
 घरघय-गृह+व्रत IX, 22, 2.

*घळ-क्षिप °इ VI, 11, 11; IX, 4, 4. (Hem, IV, 334, 422, ex M. चालणे).
 *घळ्हिअ-क्षित V, 2, 4, VII, 4, 5.
 घाअ-घात VIII, 9, 4.
 घाइऊण-घातयित्वा VII, 10, 7.
 घार-पक्षिविशेष I, 17, 4. (M. घा)
 *घिस-क्षित I, 4, 5. (See Notes on Nayakumara-cariu III, 6, 11.)
 घिय-घृत X, 26, 2.
 घुल-घूर्ण °लंति I, 16, 14; IX, 3, 9 (M. घे.ळणे).
 घुलंत-घूर्णत I, 9, 4.
 घुसिण-घुसण IV, 11, 4.
 घोडअ-घोटक VII, 2, 6 (H. घोडा).
 घोलिर-घूर्ण+हर ताढ्छीलये) I, 17, 8.
 घोसिअ-घोषित II, 20, 10.

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चउङ्क-चतुर्ख IX, 10, 8.
 चउगाइ-चतुर्गति I, 1, 6.
 चउथिय-चतुर्थ X, 12, 4.
 चउद्धू-चतुर्दश IX, 15, 1.
 चउद्विस-चतुर्दिश III, 12, 13.
 चउभेय-चतुर्भेद VI, 3, 7.
 चउरंग-चतुरङ्ग IV, 1, 14.
 चउरिय-चतुरी VII, 7, 10.
 चउविह-चतुर्विध II, 7, 6.
 चउवीस-चतुर्विंशति V, 4, 8.
 चउस्तिथ्य-चतुःशास्त्रीय VIII, 17, 8.
 चङ्क-चक II, 9, 5.
 चङ्कलस-चक्कल्ल V, 1, 9.
 चङ्कवाल-चक्कवाल V, 2, 1.
 चङ्कहर-चक्कधर IX, 7, 9.
 चङ्केसर-चक्केधर X, 26, 1
 चक्रारथच्छि-चक्रोरक्षी VII, 4, 8.

चक्रतु]

करकंड चरित

[चेदिअं

चक्रलु—चक्षु VII, 1, 4.
 चक्षरवत्—चर्ची+वत् II, 20, 7. sportive,
 or चत्वरवत् square i. e. massive,
 Hem II, 12; चक्र-जरै Hem IV, 325).
 चक्षिथ—चक्षित IV, 11, 4.
 चहु—(तत्सम, शिष्य) VII, 2, 5.
 *चहु—आहृ °इ IV, 5, 5; "दावहुं X, 5, 1;
 °डेवि I, 10, 9; डेविणी VIII, 7, 10; °डेसहि
 II, 8, 3 (Hem. IV, 206, H चडना).
 *चडफडंत परिकृत् VIII, 20, 5; (H.
 तड़फड़ाना)
 *चड्हाविय—आरोहित I, 12, 4; IV, 6, 6.
 *चड्हिथ—आहृ III, 1, 3; VIII, 9, 3.
 *चड्हिणअ—आहृ III, 3, 2; VII, 8, 8.
 *चड्हिणा—आहृ III, 6, 2.
 *चड्हिय—आहृ X, 13, 9.
 चत्त-त्यक्त III, 20, 6
 चप्प—चाप III, 18 3.
 *चप्पिय—अकान्त VIII, 20, 8; (Hem.
 IV, 395; M. चप्पों, चोप्पों)
 चमक—चमत् +कु °इ V!II, 6, 3.
 (H चमकना, चौकना)
 चमकिय—चमक्तुत VII, 11, 4;
 VIII, 17, 11.
 चमय—चर्म+क VII, 10, 8.
 चयारि—चत्तारि IX, 23, 3.
 चलण—चरण II, 4, 5.
 चलाविय—चालित II, 20, 4.
 चल्लिथ—चलित IV, 1, 13.
 चबल—चपल IX, 18, 3.
 चब—चब (by वर्णविपर्यय) °इ X, 8, 3. (Hem
 IV, 2,)
 चंग—चंग (handsome M. चांगला) I, 16, 3.
 चंदलेह—चन्दलेखा, III, 6, 5.
 चंदलेह—चन्दलेखा, ली. VII, 16, 3;
 X, 24, 4.

चंदाणण—चन्द्रानन VIII, 16, 10.
 चंदायण—चान्द्रायण IX 14, 8.
 चंदारिसि—चन्द्र+कुषि X, 28, 1. (The
 gotra of the poet).
 चंदेवा—चन्द्रोपक X, 17, 9 (H. चंदेवा;
 चंदेवा)
 चंप चम्पा, न. II, 5, 2.
 चंपय—चम्पक I, 14, 6
 चंपा—चम्पा, न. I, 3, 12
 चंपाहिथ—चम्पाधिप III, 14, 9.
 चाउरंग—चतुरङ्ग IV, 2, 5.
 चामीयर—च मीकर III, 3, 6.
 चारिय—चारित (fed) VIII, 2, 2. (H चराना)
 चाव—चाप IV, 6 6.
 चिक्कार—चीक्कार onomatop. III, 14 2.
 चिच्चिजाल—अर्थिंजाल I, 17, 7.
 (D. III, 10).
 चिण—चि °णेवि IV, 13, 5.
 चिणिथ—चित V, 13, 2.
 चिष्ठधथ—चिन्द्र+ध्वज III, 16, 6
 चित्तधया—चित्र+ध्वजा VIII, 3, 8.
 चित्तलिय चित्रालय I, 4, 6.
 चित्तलिय—चित्रलिपि VI, 4, 8.
 चिराणथ—चिरातन VII, 3, 4;
 VIII, 14, 2.
 चिरु—चिरम् IV, 13, 3.
 *चिधिय—बल्लखण्ड (पटचर) I, 17, 8.
 चुअ—च्युत IV, 6, 5. (H. M. चिधी.)
 *चुक्क—भंग °इ II, 8, 5 (Hem IV, 177;
 H चूकना, M चुक्के).
 चुणत—चिन्वत् VIII, 14, 1. (Hem.
 IV, 238)
 चुंबअ—चुंबक IX, 12, 2.
 चूय—चूत I, 14, 6.
 चेटु—चेष्ट °इ VIII, 3, 6.
 चेढिअ—चेटिका II, 15, 7.

वेर-दे. IV, 1, 5; VIII, 18, 5.
 *चोजा-आधर्य II, 7, 8. (D III, 14;
 Pai 451; H चौंज)
 *चोजा-चिन्ता VI, 6, 2.
 चोड-दे. II, 10, 5; VIII, 19, 3.
 चोर-चौर I, 17, 4.
 चोरिआ-चैर्य IX, 22, 6.

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छखंड-षट्+खण्ड I, 3, 4.
 *छज्ज राज्, शोभ॑इ I, 9, 3. (Hem.
 IV, 100, prob. from सज्)
 *छज्जमाण-सज्जमान, शोभमान VII, 9, 6.
 छडय-छग I, 4, 7.
 छण्वासर-क्षण॑ (पूर्णिमा) V, 19, 5.
 छण्णध-क्षुद्र+नौ (?) VII, 8, 10.
 छत्त-छत्र II, 8, 2.
 छत्ताइमाण-छत्रायमान IV, 9, 2.
 छम्म-छग VII, 16, 6.
 छव्वासय-षट्+आवश्यक IX, 20, 20.
 *छंड-मुच॑इ III, 5, 3, ०उ II, 4, 6; ०हि
 III, 21, 5; ०डाव॑इ II, 11, 2; ०डिक्कण
 VII, 10, 1; ०डाविय V, 18, 2; ०डिवि III,
 2, 6. (Hem IV, 91; H छोड़ना)
 छाइय-आदित III, 16, 3.
 छाय-छ या I, 7, 9
 छिण-छिद॑ हु VIII, 7, 8.
 छिपिणीअ-छिन्न III, 16, 6.
 *छिब-स्पृश॑इ I, 4, 2 (Hem IV, 182;
 H. छोना to touch)
 छिदण-छेदन IV, 10, 3.
 *छुट्ट-मुच॑ (कर्मणि) ०इ IX, 5, 10. (H.
 छुटना to be released).
 *छुट्टिय-मुक्त III, 20, 10; X, 14, 1.
 (H. छुटी).
 *छुडु-क्षिप्रम् III, 19, 1.

*छुद्ध-क्षिप्त I, 7, 3; X, 13, 1 (Hem.
 IV, 143)
 छुरिआ-क्षुरिका III, 13, 7.
 *छुह-क्षिप॑उ IX, 7, 5; ०हिवि X, 12, 9;
 (Hem. IV, 143).
 छुह-मुधा V, 4, 8.
 छुहतण्ह-क्षुधा+तृष्णा V, ०, 4.
 छेत्त-क्षेत्र I, 3, 3.
 छेयण-छेदन IX, 8, 5.
 छेयंतर-छेदान्तर II, 9, 7.
 *छोड-मोक्ष॑ ०इ X, 7, 5. (H. छोडना to
 unite).
 छोहारदीवि-द्वैषिणिशेष VIII, 10, 3.

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जह॑-यदि I, 2, 4.
 जहयहुं-यदा II, 8, 10 (H. ज्योहो).
 जहवर-यतिवर VI, 2, 8.
 जहवि-यथपि I, 2, 5.
 जई-यति V, 9, 1.
 जईसर-यतीश्वर IX, 22, 2.
 जउ-यावत् II, 21, 3 (H. जव).
 जउणा-यमुना (नदी) X, 12, 9.
 जउलगि-यावत्+लग्म् VIII, 2, 9 (H जवलग
 or जौले).
 जक्ख-यक्ष I, 3, 7.
 जगतिलअ-जगत्+तिलक IV, 15 10.
 जगत्तअ-जगत्+त्रय V, 6, 3.
 जडीअ-जटित IV, 9, 4.
 जण-यान II, 2, 4.
 जणवअ-जनपद 1, 2, 4; X, 29, 14.
 जणवै-जनपति VI, 16, 8.
 जणवर-जन्तुवर VIII, 7, 6 (H. जानवर).
 जणाविअ-ज्ञापित II, 9, 9.
 जणिअ-जनित V, 7, 1.
 जम-यम II, 6, 8.

जमराय-यमराज IX, 5, 1.
जम्म-जन्मन् V, 12, 3.
जम्मावयार-जन्मावतार X, 26, 11.
जम्मि-यस्मिन् V, 11, 6.
जयेष्ठ-जयेव, पु. I, 2, 9.
जयंती-न. VI, 10, 3.
जर-जर III, 4, 11.
जलण-जलन 11, 14, 7.
जलहर-जलधर I, 10, 8.
जलहि-जलधि I, 2, 5
जलिअ-जलित III, 8, 8.
जलोलिय-जल+आर्द्र VI, 1, 12.
जविय-जपित VII, 12, 8.
जसलुद्ध-यशोभृ, मुनि VIII, 18, 10.
जसहद-यशोधर मुनि, V, 8, 10; X, 5, 1.
जह-यथा III, 1, 12.
जंत-यान् (pre. part of या) I, 13, 10.
जंत-यन्त्र II, 9, 4.
जंप-जल्प °इ II, 19, 7 (substitute for कृ Hem. IV, 2).
जंपिअ-जपित VI 14, 3.
जंबुदीष-जम्बुदीप I, 3, 1.
जा-यावत् I, 12, 1.
जा-या °इ I, 12, 9; °हि I, 13, 6; °हुं III,
5, 2; °हवि, II, 11, 9; °उ IV, 3, 2;
°वि V, 1, 12.
जाइ-जाति IX, 8, 4.
जागर-जागृ °रंवि X, 17, 6.
जाण-यान VII, 11, 20.
जाण-ङा °मि I, 2, 5; °हि III, 21, 3;
°णंत III, 20, 8; °णिथि II, 4, 9.
जाणाविभ-ङापित II, 9, 7.
जाणिअ-ङात I, 11, 2.
जाम-यावत् I, 14, 3.
जामाय-जामात् VII, 8, 5.
जामिणी-यामिनी I, 8, 5.

जाय- जात I, 17, 10.
जाला-ज्वाला II, 14, 7.
जाव-यावत् I, 13, 1.
जिण-जि °इ VIII, 13, 4; °णहं VIII,
14, 10; °णवि V, 19, 3.
जिणिय-जित VIII, 13, 5.
जिणिंद-जिनेन्द्र V, 6, 2.
जिणेसर-जिनेश्वर V, 6, 1.
जित्त-जित II, 11, 2.
जिय°-जित V, 6, 7.
जिह-यथा III 1, 12.
जीअ-जीव II, 15, 4.
जीय-जित VIII, 15, 4.
जीह-जिहा I, 17, 6.
°जुअ-युत III, 16, 4.
जुज्ज्ञ-युद्ध II, 9, 6.
जुण्ण-जीर्ण X, 18, 9. (M जूना Hem.
I, 102)
जुत्त-युक्त I, 12, 5.
जुय-युत II, 9, 2.
जुवाई-युवति VII, 7, 4.
जुवल-युगल VII, 15, 9.
जुवाण-युवन् VII, 7, 6.
जुंज-युज् °इ IX 20, 21
जुंजिअ-योजित VI, 2, 9.
जूरिय-जवरित I, 17, 9. subs. for खिद्
Hem IV, 132, 135)
जूष-यूत VIII, 13, 4.
जूवार-यूतकार VIII, 15, 2.
जेद्गुउत्त-ज्येष्ठ+सुत्र VIII, 4, 8.
जेम-यथा I, 10, 4.
जोइ-योगिन् IX, 24, 1.
*जोइअ-टट I, 7, 5.
*जोड-योजय °डिवि II, 1, 12; X, 19, 10;
X, 28, 8.
जोय-योग X, 26, 14.
जोयण-योजन I, 3, 2.

जोवण-यौवन X, 13, 9.

जोह-योध III, 17, 7.

जोहिय-योधित III, 17, 7.

श

झच्चि-झटित VIII, 4, 3.

झरंत-क्षरत् III, 1, 3.

झलझलिअ-onomatop. III, 18, 8.

झलाझल-onomatop. IV, 6, 5.

झा-धै °एवि VII, 12, 10; °यद VII, 13, 1,

°यह VI, 10, 1.

झाण-ध्यान II, 7, 7.

झाणजोइ-ध्यान+योगिन् IX, 13, 8.

झाणट्रिय-ध्यान+स्थित III, 2, 1.

झाणाणल-ध्यान+अनल X, 27, 5.

झाय-ध्यात V, 5, 8.

झिज्ज-खिद् °इ IX, 8, 7.

झीण-क्षीण II, 6, 9; III, 6, 5.

झुणि-ध्वनि X, 6, 3.

ट

टक्क-जास्तिविशेष VIII, 16, 1.

टलटलिअ-onomatop. III, 18, 7.

*टिंट-यूतस्थान VIII, 15, 2, (टेया D. IV, 3,)

*टेवंत-तीव्रीकुर्वत् (?) X, 19, 8 (H टेना to sharpen).

ठ

ठा-स्था Imperative IX, 20, 15.

ठाअ-स्थान III, 11, 2; V, 3, 3 (H यंत्र)

ठाण-स्थान II, 15; 3.

ठिअ-स्थित III, 4, 3.

ड

डक्कार-दुक्कार onomatop. (H. डकार).

डज्जमाण-दण्डमान I, 17, 10.

डर-दर (भय) VII, 3, 4.

डरिय-दर्ण (द+क) I, 1, 6; VIII, 18, 11.

or पतित as in H. डरा fallen.

डसिअ-दष्ट VII, 4, 6.

डसियाहर-दष्ट+अधर III, 13, 10.

डंभ-दम्भ IX, 12, 5,

डिडिम-वायविशेष II, 11, 6,

डोल-दोलय् °इ IV, 15, 5.

*डोहंत-गम्भीर+अन्त I, 13, 10 (H. M. deep water).

ढ

*ढंख-शुष्कप्राय I, 14, 2 (M ढंक an old and decaying tree ढंक-ध्वांक्ष of D IV, 13 and Pai. 67 does not suit well)

*ढाल-मिर+वम् °लेसहि II 19, 10, H ढालना to pour down).

ढुक्क-डैकित IV, 5, 4; VII, 10, 6.

ण

णह-नदी I, 3, 3

णअ-नव IV, 13, 9.

णअ-नत II, 2, 9; VIII, 4, 2.

णउ-न I, 14, 12.

णउल-नकुल IX, 9, 7.

*णगगुड-नम VIII, 15, 5 (H. नगोडा penniless).

णञ्च-नृत् °इ III, 3, 5 (Hem. IV, 225).

णञ्चण-नर्तन VIII, 10, 1.

णञ्चिर-नृत्+इर (ताच्छालये) I, 17, 6 (रमणशाल D IV, 18),

णट्ट-नष्ट II, 13, 7.

*णडिय-वश्चित् VI, 10, 9 (D. IV, 18).

णण्ह-लिंगध VIII, 2, 6.

णत्थि-नासि I, 2, 11.
 णह-नाद IX, 2, 2.
 णभग-नभः+ग VIII, 3, 2.
 णमिय-नमित III, 20, 8.
 णय-नत III, 19, 6.
 णयणुल्ल-नयन+उल्ल (स्वार्थ) I, 3, 6.
 णयर-नगर II, 6, 7.
 णरयाल-नरकाल्य IX, 8, 2.
 णरघू-नरपति I, 10, 6.
 णरवाहणदत्त-पु. V, 19, 9.
 णरायण-नारायण X, 25, 3.
 णराहिव-नरधिप II, 16, 3.
 णरिद-नरेन्द्र I, 2, 3.
 णरेसर-नरेश्वर I, 10, 7.
 णव-नम् °इ III, 11, 9; °हु IV, 1, 7; °हु
 IV, 1, 9; °वेवि III, 9, 5.
 णवकार-नवकार मंत्र V, 18, 8.
 णवणिय-नवनीत (धृत) IX, 21, 4.
 णवल्ल-नव+अल्ल (स्वार्थ) II, 17, 10.
 णह-नभ: III, 12, 4.
 णहयल-नभस्तल II, 21, 8.
 णहरुव-नख+रूप I, 16, 1.
 णहंगण-नभः+अंगन IV, 8, 8.
 णं-नतु I, 3, 5.
 णाइणि-नागिनी X, 12, 11.
 *णाहं-इ I, 9, 6; I, 16, 1; II, 20, 3. (H
 नाई like).
 णाड्य-नाटक II, 9, 2.
 णाण-ज्ञान I, 1, 4.
 णायकुमार-नाग° X, 3, 1.
 णायदत्त-नाग° पु X, 6, 7.
 णायदस्त-नागदत्ता, खी, X, 10, 6.
 णायर-नागर III, 1, 8.
 णारय-नारक IX, 8, 2.
 णारि-नारी I, 15, 10.
 णालंद-नालन्दा, न. X, 10, 9.
 णास-नश °इ VIII, 14, 5.

णास-नाश II, 19, 5
 णास-नासा II, 3, 6.
 णासिय-नाशित II, 21, 3.
 णाह-नाथ III, 9, 4.
 णाहि-नाभि I, 16, 6.
 णिअ-नृप II, 12, 5.
 *णिअ-हश °ए I, 15, 1 (Hem IV, 181.)
 णिउणिया-निपुणिका II, 6, 2.
 णिउण-निपुण X, 26, 22.
 णिकाथ-निकाय VIII, 13, 7.
 णिकिट्ट-निकृष्ट IX, 6, 8.
 णिकेअ-निकेत III, 3, 3.
 णिक्ष्वण-निष्ठ+खन °णवि V, 8, 8.
 णिक्ष्वय-निक्षत IV, 17, 7.
 णिक्ष्ववण-निक्षपण X, 26, 14.
 णिगग्न-निर्गत III, 14, 9.
 णिगग्म-निर्गम °मेह IV, 14, 4.
 णिगग्ह-निग्रह IX, 21, 3.
 णिगग्त-निर्गच्छत् IV, 14, 5.
 णिगग्थ-निर्ग्रथ III, 2, 5.
 णिगिधण-निर्घण IX, 4, 10.
 णिचिट्ट-निश्चेष्ट VIII, 8, 2.
 णिज्ञ-नीच II, 14, 2.
 णिज्ञ-नित्य IV, 10, 8.
 णिज्ञल-निश्वल V, 2, 10.
 णिच्छाय निश्वय I, 10, 10.
 णिच्छेदिय-निश्लद्रा X, 13, 2.
 णिजुंज-नि+युज °जिवि X, 27, 8.
 णिज्जर-निर्जर IX, 14, 1.
 णिज्जिय-निर्जित IV, 10, 4.
 णिज्ज्ञर-निर्ज्ञर III, 1, 3.
 णिज्ञाइय-नि+ध्याता VII, 12, 10.
 णिट्टुवण-निष्ठपण III, 22, 9.
 णिट्टुर-निष्ठुर VI, 6, 7.
 णिहुरिय-निर+हुलित V, 14, 9; X, 20, 3.
 णिष्णासयर-निर्नाशक V, 6, 9.

णिति-नीति II, 18, 10.
 णित्युलिय-निस्तुलित IX, 11, 11.
 णिद्ध-लिङ्घ IV, 10, 10.
 णिद्धण-निर्धन VI, 5, 3.
 *णिद्धाड-निः+सु (णिच्) °डिवि V, 2, 4
 (Hem. IV, 79).
 *णिद्धाडिअ-निस्तारित X, 1, 9.
 णिद्धमिथु-निर्भर्तिसत IV, 1, 8.
 निद्धर-निर्भर V, 14, 5.
 णिद्धज्ञ-निः+धू (कर्मणि) °इ VI, 4, 2.
 णिद्धिस-निमेष IX, 15, 5.
 णिद्धमल-निमल II, 11, 7.
 णिद्धमविअ-निर्मापित V, 3, 2.
 णिद्धिमअ-निर्मित VII, 2, 9.
 णिय-निज II, 1, 4.
 णिय-नीत, II, 11, 1.
 *णिय-दश °इ VIII, 12, 3.
 णियय-निज+क VI, 1, 9.
 णियर-निकर I, 2, 3.
 णियंब-नितम्ब I, 16, 4.
 *णियाण-निदान VI, 4, 4.
 णिरत्थ-निरथ III, 19, 5.
 णिरहरिअ-निर्हत II, 18 2.
 *णिरारिइ-नितराम् X, 6, 2.
 *णिरु-नितराम् I, 2, 4.
 णिरहत्तउ-नितराम् (निरुक्तम्) VII, 1, 4
 (M. निहते certainly).
 णिरुच-निरुप II, 3, 8.
 णिलअ-निलय II, 1, 9.
 णिव-निज X, 19, 8.
 णिव-नृप II, 21, 5.
 णिवह-नृपति III, 11, 9.
 णिवज्ज-नैवेद्य IX, 20, 17.
 णिवडिय-निपतित III, 6, 4.
 णिविट्टु-निविष्ट VIII, 15, 3.
 णिविति-निश्चिति IV, 1, 11.
 णिवेज्ज-नैवेद्य VII, 12, 7.

णिवेसिअ-निवेशित IV, 11, 9.
 णिविष्ण-निर्विष्ण X, 25, 1.
 णिसायर-निशाचर IX, 21, 10.
 णिसिमोयण-निशि+ओजन V, 12, 2.
 णिसियर-निशिचर II, 13, 9.
 णिसिवथ-निशि+व्रत X, 12, 2,
 णिसुअ-निश्रुत IV, 12, 10.
 णिसुण-निः+थु °हि V, 9, 1; °णि 1, 14, 5;
 °णिवि IV, 12, 7.
 णिसुय निश्रुत X, 29, 4.
 णिहण-निधन (मरण) II, 14, 8.
 णिहण-निर्धन IX, 5, 10.
 णिहम्म-निः+हन् (कर्मणि) °इ IX, 8, 2.
 णिहृत-निघ्रत IX, 13, 4.
 णिहाअ-निधात IV, 15, 3.
 णिहाण-निधान I, 3, 4.
 णिहाल-निभाल °हि V, 6, 10 (H. निहारना
 to see attentively)
 णिहालण-निभालन (अवलोकन) IX, 8, 9.
 णिहिय-निहित II, 16, 8.
 णिहिल-निखिल X, 25, 6.
 णिहीण-निहीन V, 16, 6.
 *णिहोडण-निपातन V, 5, 10. (Hem.
 IV, 22; prob. from निर्धृष्टनम्).
 णीअ-नीति IV, 8, 6.
 णीह-नीति II, 14, 3.
 णीयाण-निदान VI, 4, 5.
 णील-नील, उ. V, 2, 2.
 णीवि-नीवी X, 7, 5.
 णीसर-निः+सु °इ IV, 13, 2; °हु IV, 13, 7;
 °रिवि VI, 9, 8.
 णीससंत-निः+धसत् III, 5, 3.
 णीसारिअ-निः+सारित X, 22, 4.
 णेउर-नूपुर III, 2, 6; (Hem I, 123;
 Var. I, 26).
 णेत्त-नेत्र VII, 3, 1.
 णेवावि-नी+णिच्+क्त्वा VIII, 13, 2,

गोषी-नी+भविष्यत् II, 5, 4.
 गोह-गेह I, 3, 7.
 गोहल-स्नेह+ल (मत्वये) VI, 11, 6.
 गोहयंत-खेह (तैल)+वत् VIII, 2, 2.
 गोहयण-स्नपन X, 26, 2.
 गोहंत-ग्रा+अत् (pre. part.) III, 12, 8.
 गोहा-स्ना °इवि IV, 11, 7; °विज्ञ X, 17, 8.
 गोहण-स्नान V, 3, 4.

त

तअ-तपस् V, 9, 10.
 तइय-तुरीय V, 12, 10.
 तइयहुं-तदा VII, 11, 18.
 तउलागि-तावत्+लग्नम् VIII, 2, 10.
 (H. तौलों or तबलों).
 तक्क-तर्क II, 9, 2.
 तक्खण-तत्खण I, 10, 2.
 तग्गय-तद्रत् III, 1, 8.
 तज्ज-तत्व IX, 21, 3.
 तट्टीय-तत्+रिथिता III, 18, 1.
 तड्ड-तट III, 20, 11.
 तड्यड्ड-Onomatop. III, 18, 6.
 तण-संबन्धवाचक, I, 2, 3.
 तणड-तनु II, 6, 4.
 तणुवण-तृण+वन II, 4, 7.
 तण्ह-तृणा II, 16, 5.
 तण्हाउर-तृणातुर IV, 7, 3.
 तम-तमस् I, 16, 14.
 तरलिअ-तरलित I, 14, 11.
 तवचरण-तपधरण II, 13, 7.
 तवसि-तपस्विन् IX, 5, 9.
 तवसिरि-तपः+श्री III, 22, 8.
 तवोहण-तपोधन VI, 6, 6.
 तस-त्रस IX, 24, 3.
 तह-तथा I, 2, 1.
 तंडउ-ताण्डव IV, 11, 6.

तंत-तंत्र II, 9, 4.
 तंद-तंदा I, 9, 7.
 ता-तदा I, 11, 4.
 ताअ-तात III, 19, 8.
 ताउ-तावत् I, 6, 1.
 ताम-तावत् I, 14, 3.
 तामलिति-तामलिसि, न. X, 10, 5.
 ताय-तात VII, 15, 2.
 तार-असुरदेवता, दि II, 2, 3.
 ताव-तावत् I, 13, 2.
 तावस-तापस VIII, 8, 3.
 ताविअ-तापित VI, 12, 5.
 तिक्ष्व-तीक्ष्ण II, 3, 3.
 निष्णु-तृण VIII, 19, 8.
 तिणिण-त्रीण II, 8, 6.
 तित्ति-तृसि X, 10, 5.
 तित्थवर-तीर्थवर V, 9, 6.
 तिय-खी X, 9, 6. (H. तिया).
 तियाल-त्रिकाल X, 27, 1.
 तिरियलोय-तिर्थग् लोक IX, 15, 3.
 तिरीड-किरीट IV, 10, 2; IV, 16, 3.
 तिलअ-तिलक X, 25, 10.
 तिलयदीव-तिलकदीप VII, 15, 1.
 तिलरिण-तैलत्व (स्नेह) VI, 10, 5.
 तिलोय-त्रिलोक V, 6, 4.
 तिद्वयण-त्रिभुवन VI, 1, 9.
 तुहु-त्रुट °हंति III, 15, 4; °हेवि VIII, 1, 6.
 तुहु-त्रुष्ट VII, 8, 5.
 तुहु-तुष्टि IV, 11, 3.
 तुम्हारिस-त्वादश VIII, 10, 6.
 तुरअ-तुरग VII, 2, 7.
 तुरंत-त्वरित II, 15, 3.
 तुरिअ-त्वरित II, 10, 7.
 तुल-तुल्य VIII, 6, 10.
 तुसार-तुषार IX, 14, 4.
 तुहार-तव II, 18, 5; (H. तुम्हारा).
 तुहु-त्वम् I, 10, 3.

तूर-तूर्य X, 17, 6.
 तूस-तुष °सेवि II, 14, 9.
 तेअ-तेजस् II, 8, 9.
 तेच्छिय-तावती V, 6, 3.
 तेच्छु-तत्र I, 14, 10.
 तेम-तथा III, 8, 10.
 तेय-तेजस् I, 9, 3.
 तेयणिहि तेजोनिधि III, 1, 12.
 तेरड-तव III, 21, 5 (H तेरा)
 तेरहम-त्रयोदशम X, 16, 7.
 तेराणयर-तेरानगर V, 2, 6.
 तो-ततः I, 2, 8; I, 10, 10.
 तोअ-तोय II, 14, 8.
 तोड-त्रोट्य °मि IV, 17, 2; °ंभिति III, 15, 9;
 °देविणु X, 27, 2.
 तोडिय-त्रेष्टित VIII, 12, 8.
 तोयजाण-तोय+यान VII, 9, 8.
 तोलादंड-तुला° II, 2, 2.
 तोस-तोष II, 3 4.

थ

था-स्थापय °इ VI, 7, 5; °वंति VII, 13, 7;
 °इवि V, 2, 7; °एवि X, 17, 3; °विकण
 VII, 10, 7.
 थक्क-स्था °इ X, 25, 2 (Hem. IV, 16).
 थक्क-स्थित II, 1, 8.
 *थट्ट-समृह III, 8, 6 (M. थट or थट; H.
 थट or टट).
 थण-स्तन I, 9, 4.
 थम्म-स्तम्भ IV, 4, 3.
 थरहरन्त-क्षम्पमान onomatop. III, 13, 5.
 थल-स्थल I, 3, 9,
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 थाण-स्थान V, 8, 7.
 थाम-स्तम्भ I, 17, 8.
 थाल-स्थाली IX, 2, 6.

थावर-स्थावर IX, 24, 3
 थिअ-स्थित III, 4, 12.
 *थिष्प-विग्न °पंति III, 15, 8; (Hem.
 IV, 175.)
 *थिष्पिर-तृप्तिशर (ताच्छीत्यं I, 17, 5
 (Hem. IV, 138).
 थिय-स्थित IV, 17, 9.
 थिर-स्थित III, 2, 10.
 थो-खी X, 22, 9
 थीअ-स्थित X, 23, 2.
 थीवेअ-खी+वेद X, 15, 5.
 थुइ-स्तुति III, 20, 9.
 थुण-स्तु °इ VII, 14, 3; °ंणति IX, 2, 4;
 °णेहि V, 6, 2.
 थूल-स्थूल VII, 10, 6
 थोर-स्थूल II, 12, 10 (M. G. थोर much)
 थोवअ-स्तोक, VIII, 2, 6.
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 दक्खाल-दर्शय °लि IV, 13, 6.
 दक्खालिअ-दर्शित VII, 7, 5.
 दक्खिण-दक्खिण V, 4, 5.
 दक्खिणवह-दक्खिणापथ IV, 2, 4.
 दद्व-दग्ध IX, 4, 9.
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 दय-दया V, 2, 10.
 दरमलीय-दुर्मैदित VIII, 19, 4.
 दविण-दविण II, 17, 8.
 दद्व-दद्व VII, 12, 9.
 दद्सण-दशन III, 15, 5.
 दद्सरह-दशरथ पु. III, 1, 12.

दह-दश III, 12, 3.
 दहि-दधि VIII, 13, 6.
 दंतीपुर-न. II, 5, 4.
 दंसण-दर्शन IV, 10, 10.
 दाइज्ज-दाय VII, 8, 2 (H दयजा or दहेज)
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 दाढा-दंष्ट्रा IV, 5, 4.
 दामोहर-दामोहर IX, 17, 10.
 दार-दार X, 22, 6.
 दारिय-दारित I, 17, 5
 दाव-दर्शय °इ X, 7, 5 (Hem. IV, 32)
 दाहिण दक्षिण II, 2, 4
 दिअ-द्विज X, 21, 3.
 दिप्सर-द्विजश्वर II, 20, 1.
 दिक्षा-दश °विक्षवि II, 12, 8.
 दिक्षा-दीक्षा X, 24, 7.
 दिज्ज-दा (कर्मणि) °इ II 15, 2.
 दिङ्ग-दृष्ट I, 14, 2.
 दिंद-दृष्ट II, 9, 5.
 दिणयर-दिनकर I, 1, 1.
 दिण्ण-दत्त I, 10, 5.
 दिल्ल-दीप्त I, 4, 5.
 दिप्पंत-दीप्यमान III, 14, 6.
 दिम्मुह-दिम्मुख II, 3, 4.
 दियवर-द्विजवर III, 4, 3.
 दियह-दिवस II, 5, 10.
 दियंबर-दिग्मधर X, 28, 2.
 दिवह-दिवस III, 8, 3.
 दिवायर-दिवाकर II, 3, 1.
 दिविष्ठदेस-द्रविष्ठदेश IV, 1, 4.
 श्रिव-दिव्य I, 2, 1.
 दिसामुह-दिशामुख IV, 6, 7.
 दिहि-श्वति VI, 2, 6 (Hem. II, 131).
 दित-ददत VIII, 4, 4.
 दीवअ-दीपक III, 3, 9,
 दीव-दीप, दीप I, 3, 1.
 दीत-दृष्ट (कर्मणि) °इ I, 14, 5.

दीह-दीर्घ III, 4, 11.
 दीहर-दीर्घ III, 16, 4. (Hem. II, 171).
 दुर्ज द्वितीय X, 10, 8 (H. दूजी).
 दुक्षिय-दुष्कृत IX, 8, 3.
 दुखाउर-दुखातुर IX, 4, 1.
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 दुज्जण-दुर्जन I, 2, 4.
 दुट्ट-दुष्ट I, 12, 9.
 दुण्णिइ-दुर्नीति II, 19, 4
 दुत्थिअ-दुःस्थित VI 5, 1.
 दुप्पेवेस-दुष्प्रवेश X, 10, 2.
 दुद्ध-दुग्ध X, 20, 10.
 दुद्धर-दुर्धर I, 13, 9.
 दुम दुम I, 3, 1.
 दुम्मण-दुर्मनस् I, 15, 7.
 दुम्मिय-दून VI, 8, 9; VIII, 19, 3.
 (Hem. IV, 23; Var. VIII, 8).
 दुम्मुह-दुर्मुख VII, 11, 11.
 दुरिय-दूरित I, 5, 6.
 दुरह-द्विरक IV, 6, 7.
 दुचार-द्वार VIII, 6, 6.
 दुवारिअ-दैवारिक VIII, 6, 8.
 दुविह-द्विविध IX, 14, 10.
 दुसम-दुःषम IV, 17, 5.
 दुह-दुःख I, 1, 6.
 दुहमहिय-दुःख+मथिका I, 7, 10.
 दुहयर-दुःखकर VI, 5, 5.
 दुहिय-दुःखित VII, 8, 5.
 दुहिय-दुहित X, 12, 2.
 दुंदुहि-दुंदुभि IV, 9, 3.
 दूध-दूत III, 9, 10.
 दूस्त्य-दृष्यक (tent) IV, 2, 6.
 दूसिय-दृष्यित IX, 11, 2.
 दे-दा °इ II, 1, 8; °उ III, 11, 7; °ओ II,
 14, 5; °वि I 17, 1; °विष्णु II, 21, 7.
 देअ-देव I, 11, 8.

देवख-दश् ३ V, 12, 8; °हुं III, 4, 7.
°किलवि II, 6, 9.

देवखलंत-पश्यत् V, 5, 4.

देवअ-देवता VII, 12, 10.

देवाविअ-दापित II, 15, 6 (H. दिवाया).

देस-देष II, 12, 3.

देस-देश I, 3, 5.

देहि-देहिन् I, 17, 9.

दोणिण-द्वौ II, 18, 3,

दोल्हहर-देलगृह III, 6, 2.

दोषालस-द्रादश X, 16, 6.

दोस-दोष I, 17, 1.

दोहल-दोहद I, 9, 11 (Hem. I, 221).

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धणुवेय-धनुर्वेद II, 9, 5.

धणुहडिय-धनुः+घटिका or धटिका (?) VII, 5, 13 (prob. a catapult)

धणुहर-धनुर्धर III, 12, 12.

धण्ण-धन्य I, 14, 12.

धर्म-धर्म I, 13, 4.

धय-धज II, 8, 2.

धर-३ ३ IV, 13, 5; °हि II, 11, 8.

धर-धरा III, 2, 8.

धरणिद-धरणेन्द्र III, 18, 8.

धरणिवह-धरणीपति III, 19, 10.

धरणिवाल-धरणीपाल VII, 8, 8.

धरिअ-धृत II, 11, 5.

धरिति-धरित्री II, 14, 5.

धाइअ-धावित V, 14, 7.

धाढीवाहण-पु. I, 4, 10.

धिङ्गु-अधिङ्गित (?) I, 17, 4.

धिङ्गु-धृष्ट III, 17, 2.

धीय-दुहित् I, 16, 6.

धुण-धृ३ ३ IV, 15, 6; °णिवि II, 20, 10.

धुत्त-दुहित् VIII, 11, 2.

धुर-धुर्य VIII, 2, 5.

धूमकेत-°तु, पु. VI, 10, 4.

धूय-दुहित् VII, 7, 9.

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°वंत X, 5, 6;

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पइ-पति VII, 11, 18.

पहज-प्रतिज्ञा IV, 1, 12.

पहट्टु-प्रविष्ट III, 4, 10.

पहट्टुण-प्रतिष्ठान, न. VI, 9, 2.

पहडिअ-प्रकटित X, 29, 14.

पहण्ण-प्रदत्त II, 12, 8.

पहस-प्र+विश् ३ III, 3, 7; °हुं VI, 5, 5.

पहसर-प्रति+सु३ IX, 7, 4; °रिवि X, 23, 12.

पहसंत-प्रविशत् III, 1, 11.

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पहसारिअ-प्रतिसारित (प्रवेशित) III, 3, 10

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त्वया I, 10, 9; तुभ्यम् III, 11, 9.

पउत्त-प्रोक्त III, 10, 1.

पउच्चि-प्रोक्ति V, 16, 10.

पउम-पद्म IV, 4, 6.

पउमएज-पद्मदेव, पु. VI, 11, 3.

पउमावह-पश्चावी, ली I, 7, 9; II, 1, 12.

पउर-प्रवर I, 1, 8.

पएस-प्रदेश II, 3, 6.

पओहर-पयोधर III, 2, 10.

पक्ख-पक्ष III, 6, 5.

पक्खल-प्र+सख्ल३ लंति VIII, 18, 10; °लंतु
VII, 9, 6; °लेइ IX, 13, 5.

पक्खालिअ-प्रक्षालित IV, 7, 9.

पक्खि-पक्षिन् I, 17, 7.

पघोसिअ-प्रघोषित V, 10, 6.

पखक्ख-प्रख्यक्ष X, 7, 1.

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 पञ्चल—पक्षमल VIII, 2, 4.
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 पञ्चित्तम्—पञ्चित्तम् IV, 4, 2.
 पञ्चुणा—प्रयुक्त, उ III, 21, 10.
 पञ्जलियमाण—प्रज्वलत् III, 7, 2.
 पट्टण—पद्मन I, 13, 8.
 पट्ट—पत् °हे द IV, 6, 3.
 पट्ठधर—पथ+धर III, 5, 1.
 पट्ठल—पश्चल IV, 8, 6.
 पट्ठह—पट्ठह II, 9, 8.
 पट्ठंत—पतन् IX, 9, 1.
 पट्ठाय—पताका I, 4, 4.
 पट्ठिअ—पतित II, 16, 5.
 पट्ठिकूल—प्रतिकूल V, 15, 10.
 पट्ठिकेसव—प्रति+केशव IX, 17, 11.
 पट्ठिखल—प्रति+स्खल °इ I, 10, 2.
 पट्ठिखलण—प्रति+स्खलण IX, 18, 6.
 पट्ठिगाह—प्रति+ग्रह (गिर्) °हु VIII, 19, 5.
 पट्ठिछंद—प्रतिछन्द V, 7, 3.
 पट्ठियेल्लिय—प्रति+प्रेरित V, 2, 3.
 पट्ठिम—प्रतिमा IV, 11, 10.
 पट्ठिलब—प्रति+लप् °इ VIII, 10, 9.
 पट्ठिव—प्रतिपद् X, 15, 9.
 पट्ठिवज्ज—प्रति+वज् °इ VIII, 7, 6.
 पट्ठिवण—प्रतिपत्र III, 8, 1.
 पट्ठिवयण—प्रतिवचन I, 10, 4.
 पट्ठिसह—प्रतिशब्द VI, 9, 4.
 पट्ठिहार—प्रतिहार III, 9, 8.
 पट्ठिहास—प्रति+भास् °हि VIII, 10, 8.
 (रोचन्ते हिति इष्पणम्).
 पट्ठीय—पतित IV, 9, 6 (lengthened
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 पहुत्तर—प्रत्युत्तर VIII, 5, 14.
 पढम—प्रथम IV, 14, 4.
 पढ—पठ °हि II, 14, 5; °हंत II, 20, 1; °हिवि
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पढिय—पठित II, 14, 6.
 पणकह्लाण—पञ्च+कल्पाण X, 25, 9.
 पणच—प्र+नृत् °हि VII, 1, 11.
 पणटु—प्रणष्ट II, 3, 4.
 पणयिणि—प्रणयिनी III, 3, 5.
 पणमिय—प्रणमित III, 9, 1.
 पणव—प्र+णम् °इ X, 4, 10; °वेसद V, 19, 4;
 °वेषिणु VI, 9, 3.
 पणविअ—प्रणमित X, 3, 9.
 पणास—प्र+णश् °इ IX, 19, 10.
 पणासिय—प्रणाशित V, 17, 3.
 पण—पर्ण VII, 6, 1.
 पणारस—पञ्च+दश X, 16, 8.
 पत्त—पत्र II, 9, 7.
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 पत्त—पात्र IX, 23, 6.
 पत्थर—प्रस्तर IV, 13, 9.
 पत्थिव—पर्धिव I, 8, 7.
 पदिणा—प्रदत III, 9, 3.
 पधाइय—प्रधावित X, 24, 2.
 पपुच्छिय—प्र+पृष्ठ X, 18, 1.
 पफुल—प्रफुल IV, 9, 9.
 पभण—प्र+भण °इ I, 11, 4; °हि II, 7, 10.
 पभणिअ—प्रभणित II, 4, 9.
 पमण—प्र+मन् °हिगवि VII, 3, 6.
 पमाण—प्रमाण V, 6, 4.
 पमुक—प्रमुक III, 20, 11.
 पमूढ—प्रमूढ IX, 3, 5.
 पमेल्लिय—प्रमुक II, 1, 9 (Hem IV, 91)
 पय—पद IV, 7, 9.
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 पयड—प्रकट I, 2, 3.
 पयडाइअ—प्रकटित IV, 13, 4.
 पयडिअ—प्रकटित IV, 14, 9.
 पयवय—प्रतिवता V, 15, 8.
 पयाण—प्रयाण III, 12, 4.
 पयत्त—प्रयत्न III, 5, 4.

पयंड-प्रचण्ड II, 3, 7.
 पयंप-प्र+जल् °इ I, 10, 1.
 पयाग-प्रयाग, न. VI, 6, 5.
 पयासिअ-प्रकाशित II, 3, 7.
 परज्जिय-परजित II, 3, 1.
 परमुद्रुअ-परम+उत्सुक V, 8, 5.
 परम्मुह-पराम्मुख VI, 4, 11.
 परयार-परदारा X, 10, 1.
 परलोय-परलोक III, 1, 9.
 पराहृअ-परागत II, 11, 6.
 पराई-परकीया IX, 22, 7.
 परायथ-परागत II, 8, 7.
 परिअक्षिव्याअ-परि+आव्यात II, 21, 4.
 परिओस-परितोष V, 2, 9.
 परिग्नह-परिग्नह IV, 1, 11.
 परिघुलिअ-परि+धूर्णित VII, 8, 9.
 (Hem. IV, 117.)
 परिचत्त-परित्यक्त IX, 12, 3.
 *परिछांडिय-परित्यक्ता VII, 11, 16; (Hem. IV, 91.)
 परिजंत-परि+या+शत् V, 5, 4.
 परिज्ञा-परि+ध्या °इवि X, 9, 14.
 परिज्ञिज्ज-परि+क्षी °इ IX, 8, 6. (Hem. II, 3.)
 परिज्ञीण-°क्षीण V, 8, 9.
 परिद्विअ-°स्थित II, 3, 9.
 परिण-परि+णी °हि VIII, 10, 5; °णेवा VIII, 10, 6.
 *परिणाडिअ-°वंचित III, 21, 4.
 (D. IV, 18).
 परिणिम्मिय-°निर्भित I, 11, 7.
 परिणिय-परिणीत VI, 16, 2.
 परिन्ति-परिनृति III, 7, 1.
 परिदक्षिण-प्रदक्षिणा IV, 6, 10.
 परिद्वित-°ददत् III, 12, 8.
 परिधरिय-°धृत् V, 9, 3.
 परिपालिय-°पालित II, 6, 6.

परिपाव-°प्राप् °उं VI, 3, 2.
 परिपुच्छुअ-°पृष्ठ II, 10, 9.
 परिपुज्जिअ-°पूजित V, 5, 8.
 परिपुण्ण-°पूर्ण II, 19, 9.
 परिपेसिय-प्रेषित II, 11, 10.
 परिप्पमाण-°प्रमाण I, 3, 2.
 परिफुरिअ-°सुरित II, 19, 8.
 परिभअ-°भव VI, 4, 5.
 परिभम-°भ्रम °इ II, 12, 1; °हि IV, 5, 4;
 °मेइ I, 15, 1.
 परिमलिअ-परिमुदित V, 10, 3; (Hem. IV, 126).
 परिमुक्त-°मुक्त V, 15, 7.
 परिमेल्ल-°मुञ्च °इ IX; 4, 5; °ल्लिवि V, 7, 9.
 (Hem. IV, 91).
 परियण-°जन VII, 11, 19.
 परियरिअ-°चरित III, 3, 12.
 परियाणिअ-°ज्ञात II, 2, 5.
 परिलग्ग-°लग्ग VIII, 11, 8.
 परिवड-°पत् °डेइ IX, 9, 5
 परिवडीय-°पतित V, 4, 7.
 परिवाद्विअ-°वर्धित V, 8, 7.
 परिसमण-°शयन IX, 7, 1.
 परिसरिअ-°सृत III, 18, 9.
 परिसब-°स्व °इ IX, 11, 7.
 परिसह-°शोभ् °इ IV, 14, 6.
 (राज Hem. IV, 100.)
 परिसोहिअ-°शोभित VIII, 11, 5.
 परिहरिय-°हत I, 2, 11.
 परिहव-परिभव (पराभव) V, 18, 9.
 परिहा-परिखा, I, 4, 1.
 परिहणिय-परिधानिता VII, 12, 9.
 परिहाण-परिधान III, 2, 3.
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 पलय-प्रलय VII, 4, 2.
 पलाव-प्रलाप VI, 3, 4.
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पलोअ—प्र+लोक °इवि II, 3, 4.
 पल्लाण—पल्लण VIII, 9, 2.
 पल्लोबम—पल्लोपम VIII, 17, 7.
 पलहत्यिअ—पर्यस्त IX, 15, 2.
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 पवज्जमाण—प्रवजन् I, 13, 1.
 पवज्जिअ—प्रवादित II, 20, 2.
 पवड्डिअ—प्रवधित II, 9, 1.
 पवणावेअ—पवनवेग, उ. VI, 11, 4.
 पवण्ण—प्रपत्र IV, 2, 6.
 पवयण—प्रवचन VI, 2, 7.
 पवर—प्रवर VI, 8, 4.
 पवरिसिअ प्रश्न I, 11, 8.
 पवाह—प्रवाह X, 12, 9.
 पविद्धि—प्रश्नद्धि VIII, 6, 5.
 पवुड्डि—प्रश्नद्धि VIII, 2, 6.
 पव्व—पर्वन् V, 4, 4.
 पव्वअ—पर्वत IV, 4, 2.
 पसण्ण—प्रसत्र II, 18, 3.
 पसत्थ—प्रशस्त I, 9, 1.
 पसर—प्र+सु °इ I, 2, 6; °उ II, 4, 7; °रंत
 IV, 2, 2; °रिय I, 7, 9.
 पसंस—प्रशंसा I, 1, 7.
 पसाअ—प्रसाद II, 15, 7.
 पसारिय—प्रसारित VII, 13, 8.
 पसाहण—प्रसाधन I, 11, 10.
 पसिद्ध—प्रसिद्ध II, 2, 1.
 पह—पथ (पथेन्) I, 1, 4.
 पहर—प्रहर VIII, 12, 2.
 पहर—प्रहर or प्रहार X, 9, 4.
 पहसिय—प्रहसित II, 11, 5.
 पहाण—प्रधान I, 3, 1.
 पहाव—प्रभाव II, 4, 8.
 पहिड्ड—प्रहृष्ट I, 12, 9
 पहिराविय—परिधापित VII, 8, 6.
 (By वर्णव्यत्थय. H. पहराना).
 पहिलार—प्रथम+तर III, 8, 11 (H. पहिला).

पहु—प्रथु I, 10, 6.
 पहु—प्रभु IV, 10, 9.
 पहय—प्रभूत II, 2, 7.
 पंकअ—पंकज I, 3, 6.
 *पंगुर—प्रा+उ रेवि X, 17, 4 (Hem. I, 175).
 M. पांगुरे, पांवरणे).
 पंचवीस पञ्च+विशत् V, 1, 9.
 पंच्यार—पञ्च+उद्यावर V, 12, 2.
 पंजलि—प्राजलि VI, 5, 10.
 पंजलियर—प्राजलि+कर X, 4, 2.
 पंडिय—पंडित I, 2, 1.
 पंडिय—पाण्ड्य, नरेश, VIII, 18, 5.
 पंति—पंक्ति I, 3, 10.
 पंथ—पान्थ VI, 12, 2.
 पंथि—पथिक II, 2, 4.
 पंथिय—पथिक I, 3, 9.
 पाअ—पाद V, 18, 1.
 पाढ—पात्य °मि IV, 17, 2.
 पाडल—पाठल (हंस) VII, 5, 5 (D. VI, 76).
 पाडिअ—पातित III, 16, 6.
 पाढाविअ—पाठित II, 9, 1.
 पाण—प्राण III, 7, 2.
 पाणाहार—पान+ आहार X, 16, 9.
 पाणिअ—पानीय VIII, 9, 8.
 पाणि—प्राणिन् I, 5, 5.
 पाय—पाद I, 2, 1.
 पायाग—प्रयाग, न. VI, 7, 7.
 पायडिय—प्रकटित III, 7, 1.
 पारद्धि—पापर्द्धि II, 16, 4.
 पारंभिअ—प्रारब्ध III, 3, 7.
 पारावइ—पारावत V, 17, 8.
 पाराविय—पार+आपित I, 1, 4.
 पाव—पाप I, 1, 1.
 पाव—प्र+आप °इ V, 10, 10; °उ I, 10, 2;
 °हि V, II, 16; °हि V, 5, 10; °वंक्ति III,
 15, 7 °वेवी II, 5, 4; °वेसइ II, 8, 3;
 °वेसहि V, 19, 5.

पाविभ-प्राप्त I, 12, 10.
 पाविड्ह-पापिष्ठ II, 13, 7.
 पास-पार्श्व (तीर्थकर) V, 2, 5.
 पास-पाश VIII, 7, 10.
 पास-पार्श्व II, 1, 6.
 पिअ-प्रिय I, 16, 15.
 पिड-पितृ VI, 1, 8.
 पिड-पिण्ड X, 8, 10.
 पिय-पीत V, 10, 5.
 पिययम-प्रियतम VI, 5, 2.
 पियर-पितृ VI, 6, 2.
 पियसोअ-पितृ+शोक VI, 2, 3.
 पियरी-प्रिया I, 3, 12.
 *पिलु-लुपक्षिन VII, 5, 5 (पिल्ह D. VI, 46).
 पिल्हि-पीलु (फलपिशेष) IX, 21, 5.
 पिसाअ-पिशाच III, 21, 4.
 पिसुण-पिशुन III, 7, 9.
 पिहाण-पिधान X, 15, 6.
 पिहिय-पिहित X, 8, 1.
 पिहुल-पथुल I, 5, 9.
 पिहुलत्तण-पृथुलत्व I, 16, 5.
 पिडय-पिण्डक IX, 11, 6.
 पीडिय-पीडित I, 10, 1.
 पीणिअ-पीत I, 5, 2.
 पीलण-पीडिन IV, 10, 5.
 पुकार-आवहान शब्द II, 1, 9 (H. पुकार).
 पुच्छिअ-पृष्ठ I, 10, 3.
 पुज्ज-पूजा VII, 12, 7.
 उज्ज-पूज्य °इ IV, 4, 6; °ज्ञे X, 4, 5; °ज्ञिवि II, 19, 9.
 पुज्जिअ-पूजित IV, 7, 10.
 पुद्गसर-पृष्ठ+त्वर III, 9, 9.
 पुण्ड-पुनः I, 2, 3.
 पुण्ण-पूर्ण I, 3, 11.
 पुण्ण-पुण्ण I, 14, 12.
 पुण्णिम-पूर्णिमा X, 16, 8.
 पुत्त-पुत्र II, 16, 1.

पुत्तय-पुत्रक II, 18, 8.
 पुस्ति-पुत्री I, 15, 7.
 पुत्तिया-पुत्रिका VIII, 4, 9.
 पुष्टयंत-पृष्ठदन्त, कविनाम I, 2, 9.
 पुरउ-पुरः II, 8, 9.
 पुरयण-पुरजन III, 13, 1.
 पुरांधि-पुरंधि IX, 3, 6.
 पुहै-पृज्ञी III, 9, 4.
 पुलअ-पुलक III, 4, 3.
 पुव्व-पूर्व II, 2, 2.
 पुव्वुत्त-पूर्वोक्त X, 4, 10.
 पुडरीय-पुण्डरीक X, 2, 4.
 पूजिअ-पूजित IV, 6, 10.
 पूढी-पवताविशेष V, 5, 3.
 पूथ-पूजय °एइ IX, 13, 7.
 पूय-पूय (pus) IX, 11, 5.
 पूरिय-पूरित I, 17, 9.
 पैद्या-पैटिका I, 7, 2.
 पैञ्चल-प्र+ईक्ष °हि I, 11, 9; °हुं IV, 3, 2;
 °विख III, 18, 3; °विक्षण VII, 10, 1.
 पैषिखय-प्रेक्षित VIII, 2, 1.
 पैच्छ-प्र+ईक्ष °इ V, 15, 1;
 पैच्छंत-प्रेक्षमाण IV, 17, 6.
 पैयघण-प्रेतवन X, 14, 3.
 पैळ-प्रेरय °लिवि VII, 4, 5,
 पैसण-प्रेषण III, 16, 10.
 पैसिय प्रेषित III, 16, 8.
 *पोट उदर VII, 10, 7. (पोट D. VI, 60).
 पोट्टिबंत-पुष्टि+मत् I, 12, 1.
 पोथअ-पुस्तक X, 17, 6.
 पोरम-पद्म III, 14, 4. (Hem. I, 61).
 पोमराय-पद्मराग X, 2, 5.
 पोमावृ-पद्मावती, ल्ली II, 5, 3.
 पोमिणि-पश्चिनी VII, 13, 1.

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कण-कणा IV, 9, 2.

फणि-फणिन् IX, 5, 8.
 फणिदसा-नाग °, खी. X, 6, 9.
 फणिद-फणिन्द्र II, 4, 8.
 फणिवद-°पति II, 1, 8.
 फरहरंत-onomatop. III, 13, 5.
 (H फर्ना)
 फलिह-स्फटिक IV, 12, 2. (Hem I, 186).
 फंस-स्पर्श IX, 10, 5. (Hem IV, 182).
 फाडुण-स्फाटन IX, 8, 5 (पाटन acc. Hem. I, 198; 232).
 फार-स्फार IV, 11, 5 (M कार)
 *फारङ्ग-स्फारक (धज). III, 13, 5. The tippaṇa on the word is खेडा which in M. means any coarse cloth).
 *फिहृ-स्फिहृ (हिंसायाम) °इ IX, 21, 2.
 (ब्रंश, acc. Hem. IV, 177).
 फुक्कर-फूत कु °रिवि V, 17, 10.
 फुहृ-फूद °दंति III, 15, 6.
 फुहृ-फूयम II, 13, 9. (स्पष्टम् Hem. IV, 258).
 फुर-फूर °इ IX, 7, 3; °रंत IV, 10, 6.
 फुरिअ-स्फुरित X, 2, 7.
 फुलिंग-स्फुलिंग IV, 14, 2.
 फेक्करंत-के (किकी हरिसम्म D, VI, 83) इति शब्दं कुर्वत् I, 17, 6.
 फेडु-स्फिहृ (°हिंसायाम) °हैं V, 5, 9; °हिवि X, 27, 9. °हिय V, 5, 7; °डेहृ IV, 13, 7.
 कंफरि-कलविशेष IX, 21, 5.
 *फेर-चारण (taking on a round) VIII, 9, 3. (H फेरा).

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बउल-बकुल I, 14, 6.
 बझ-ब्रझन् X, 8, 9.
 बझण-ब्रझण X, 21, 4.
 बरहिणि-बहिणी II, 15, 2.

बलएअ-बलदेव IX, 7, 9.
 बलहह-बलभद्र IX, 5, 5.
 बला-अबला VIII, 4, 6.
 बलिअ-बलिन् V, 11, 11.
 बहिणि-भगिनी II, 1, 13.
 बंभचेर-ब्राञ्चर्य IX, 24, 6; (Hem. I, 59; II, 74).
 बंभण-ब्राञ्छण X, 6, 9.
 वारह-द्वादश V, 10, 1; (Hem. I, 219; 262).
 बाल-बाला I, 3, 8.
 बालएअ-°देव, पु. II, 2, 8.
 बाहिरि-बहिः IV, 14, 5.
 बाहुद्धि-बहिः I, 12, 10.
 बुज्ज्ञ-बुध °इ VI, 7, 6. °ज्ञु II, 14 3.
 बुज्ज्ञाविअ-बोधित VI, 7, 6.
 *बुद्धाविय-उत्ता I, 15, 6; (बोल-कथ् Hem. IV, 2).
 बुहमंगलएव-बुध+मंगलदेव, पु. X, 28, 3.
 बुहयण-बुधजन I, 1, 7.
 बूढउ-बूढः IX, 5, 4 (H. बूढा).
 *बोल-बुमुल II, 3, 1; (D. VI, 90)
 *बोल्ल-कथय °इ II, 5, 1; °लिवि IV, 12, 6;
 °लंत X, 21, 8; (Hem. IV, 2.)
 बोहिः-बोधि IX, 16, 9.
 बोहिथ-बोहित्र (प्रवहण) VIII, 12, 3.
 (D. VI, 96).

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भआ-भूत III, 8, 10.
 भआ-भय III, 12, 12.
 भइय-भूता IV, 11, 3.
 भउहावलि-बू ° I, 16, 12.
 भग्ग-भग्ग (Also used as a term of abuse) II, 1, 10.
 भज-भार्या VI, 12, 8.

ભજ-મજુ નંતિ III, 15, 4.
 ભટુ-શ્રે II, 13, 7.
 ભડ-મટ III, 15, 11.
 ભડારથ-મદારક VI, 3, 3.
 ભડારા-મદરક III, 22, 2.
 ભડારિઅ-મદારિકા I, 11, 10.
 ભડાવલેઅ-મટ+અવલેપ (ગર્વ) III, 11, 7.
 ભળિય-ભળિત II, 1, 12.
 ભત્ત-મક્ક III, 14, 4.
 ભત્તિ-મક્કિ IV, 10, 1.
 ભદ્ર-મદ્ર IV, 17, 7.
 ભહ્વઅ-માદ્પદ (માસ) X, 26, 6.
 ભમણ-ભમણ X, 13, 3.
 ભમર-ભમર I, 16, 11.
 ભમાડાઇ-ભ્રામયતિ X, 26, 22.
 ભમાડિઅ-ભ્રામિત X, 10, 1.
 ભયવદ્ધ-ભગવતી VII, 14, 7.
 ભયવંત-ભગવત् V, 6, 5.
 ભરહું-ભરત I, 3, 3.
 ભરહેસર-ભરહેશ્વર IV, 4, 10.
 ભરિઅ-ભૃત I, 2, 3.
 ભલુઅ-ભલુક I, 17, 7.
 ભવતર-મવાન્તર VIII, 20 2.
 ભવિત્તિ-મવિત્ત્રી X, 26, 9.
 ભવિય-ભવ્ય I, 1, 4.
 ભવિયણ-ભવ્યજન IV, 10, 7.
 ભવ્ય-ભવ્ય IV, 14, 7.
 ભાથ-માબ VI, 7, 6.
 ભાદ્ય-ભાતુ IV, 3, 10.
 ભામરિ-ભ્રમિ X, 19, 2. (H. માંવર).
 ભાથ-ભાબ IX, 4, 6.
 ભાય-ભાતુ III, 5, 2.
 ભાયણ-ભાજન X, 2, 5.
 ભાયર-ભાતુ V, 2, 2.
 ભારહ-ભારત (ક્ષત્ર) V, 1, 5.
 ભારિય-બૃહત् IV, 17, 5. (H. ભારી).
 ભાલયલ-તલ I, 16, 13.

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 માવડુ-માવાદ્વ III, 8, 6.
 માવિઅ-માવિત VI, 15, 11.
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 માસિઅ-માસિત VII, 6, 2.
 મિંગ-મજ VII, 13, 4.
 *મિડિઅ-આકાન્ત III, 15, 3 (H. M. G. મિડના to enter into a close combat).
 મિતર-અભ્યન્તર IX, 11, 9.
 મિદ-મિદ દિવિ IV, 9, 5.
 મીય-મીત III, 19, 1.
 મીયંકર-મીતિકર III, 14, 1.
 મીસાણણ-મીષણ+અનન X, 14, 7.
 મીસાબણ-મીષણ X, 14, 1.
 મુઅ-મુજ III, 16, 4.
 મુઅંગ-મુજંગ II, 20, 3.
 મુક્ષાથ-બુસ્ક્ષિત VII, 1, 6 (H. મુખા).
 મુક્ષા-વુમુક્ષા II, 16, 5 (H. મુખ).
 મુત્ત-મુક V, 10, 5.
 મુય-મુજ II, 12, 10.
 મુવલયા-મુજ+લતા I, 16, 8.
 મુવંગમ-મુજઙમ I, 1, 5.
 મુબુક્કાઈ-onomatop. IV, 14, 4.
 મૂ-મૂ IX, 6, 7.
 મૂયથાણ-મૂન+સ્થાન I, 17, 3.
 મૂવલથ-મૂ+વલય II, 18, 10.
 મૂવાલ-મૂપાલ X, 29, 5.
 મેય-મેદ V, 11, 9.
 મેસહ-મેષજ VI, 3, 7.
 મોઅ-મોગ VI, 2, 2.
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 મોયણ-મોજન V, 10, 2.
 મોયધર-મોગ+ધરા (મૂમિ) III, 10, 10.

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મથ-મદ III, 18, 11.

मह-मति V, 17, 7.
 मउड-मुकुट VI, 8, 5 (Hem. I, 107).
 मउडगा-मुकुशग्र VIII, 18, 13.
 मउलिय-मुकुलित III, 4, 13 (Hem. I, 107)
 मकड-मर्कट IX, 13, 6.
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 10; °एवे X, 20, 6.
 मगग-मार्ग I, 15, 3.
 मगगण-मार्गण (tech. term of Jain
 philosophy) IX, 16, 7.
 मच्छलोअ-मत्थलेक IX, 4, 7.
 मच्छु-मत्थ्य VII, 9, 2.
 मच्छर-मत्थर III, 17, 1.
 मज्ज-मथ X, 8, 3.
 मज्जार-मार्जार III, 2, 7.
 मज्जिय-माजित III, 19, 3.
 मज्जा-मध्य II, 20, 8.
 मज्ज्वण-मध्यान्ह IX, 20, 14.
 मठ-मठ X, 18, 9.
 मण-मनस् I, 1, 5.
 मणमार-मन्मथ I, 1, 1.
 मणवेय-मनोवेग, पु. VI, 11, 4.
 मणहर-मनोहर I, 16, 5.
 मणिअ-मानित V, 13, 2.
 मणुब-मनुज VI, 4, 2.
 मणोज्ज-मनोज्ज III, 6, 4.
 मणोरह-मनोरथ II, 14, 12.
 मणोहिराम-मनोभिराम II, 16, 3.
 मणणिज्ज-माननीय VI, 6, 3.
 मणणणीअ-माननीय VIII, 4, 2.
 मणिअ-मानित II, 8, 11.
 मत्थअ-मस्तक II, 1, 8.
 महअ-मार्दव IX, 1, 6.
 महल-मदल (वायविशेष) II, 20, 2.
 मयगल-मदगल (गज) II, 19, 9.
 मयच्छि-मृगाक्षी VIII, 14, 6.
 मयण-मदन I, 10, 1.

मयणयण-मृग+नवन III, 2, 10.
 मयणावालि-मदनी ली III, 5, 10.
 मयरकेड-मकरकेतु VII, 7, 1.
 मयरहर-मकरगह (समुद्र) I, 16, 6.
 मयारि-मदारि V, 6, 6
 मयोवर-मृत+उदर I, 17, 6.
 मर-मृँई VI, 7, 8; °डं I, 10, 10; °मि VI,
 8, 10; °हुं V, 9, 5. °रिवि V, 10, 8; °हु
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 मलिय-मृदित VIII, 18, 12 (Hem. IV,
 126).
 मसाण-शशान I, 17, 10.
 महरघ-महार्घ I, 16, 13,
 महण-मथन V, 13, 10.
 महणील-मदानील पु. V, 2, 2.
 महणव-महर्णव IX, 17, 4.
 महरिसि-महर्षि X, 25, 10.
 महलु-महत्त+ल (स्वार्थ) III, 2, 9 (D.
 1V, 143).
 महब्बय-महावत IX, 15, 9.
 महुसूयण-मधुसूदन पु. VI, 4, 9.
 महंत-महत II, 15, 8.
 महायग-महाजन X, 9, 6
 महारथ-मम III, 19, 9 (H. इमारा by वर्ण
 व्यत्यय)
 महिअ-महित (पूजित) V, 10, 1.
 महियल-महीतल I, 3, 12.
 महिल-महिला I, 3, 5.
 महिसि-महिषी X, 2, 1.
 महिहर-महाधर II, 1, 4.
 महु-मधु IX, 4, 8.
 महुयर-मधुकर X, 29, 10.
 महुर-मधुर I, 2, 2.
 महुराउरि-मधुरामुरी VI, 4, 8.
 महेसं-महेश II, 2, 7.
 महोवहि-महोदधि I, 1, 4.
 मंगलपत्र-°देव, पु. I, 2, 1.

मंजूस-मंजूषा V, 8, 8.
 मंड-मण्ड॑ एविण् III, 15, 11 (H मांडकर)
 मंड-मर्द (हठ) II, 11, 1 (Pai. 487. बल
 दि.)
 मंडुभ-मण्डप VII, 7, 10.
 मंडिअ-मण्डित III, 22, 8.
 मंत-मन्त्र I, 1, 5.
 मंति-मन्त्रिन् II, 12, 7.
 मंदराथ-मन्दराग IV, 11, 7.
 मंस-मांस-I, 17, 6.
 माआ-मातु III, 19, 7.
 माणिक-माणिक्य VIII, 8, 10.
 माणिणि-मानिनी I, 10, 1.
 माणिय-मानित VIII, 8, 4.
 माणिवि-मानवी VI, 14, 1.
 माणुण्णइ-मान+उत्ति VI, 5, 5.
 माणुस-मातुष I, 17, 9.
 माम-मातुल II, 10, 10 (H. मामा).
 माय-मातु III, 9, 1.
 माय-माया IX, 24, 2.
 मायंग- मातङ्ग II, 21, 5.
 मार-मार (मदन) II, 20, 8.
 माल-माला III, 2, 6.
 मालिअ-मालिन् II, 5, 4
 माहप्प-माहात्म्य I, 4, 9.
 माहव-माथव, पु. VI, 4, 9.
 मि-अपि V, 7, 4.
 मिउ-मृदु V, 18, 1.
 मिच्छुभ-मिध्यात्व IX, 21, 2.
 मिच्छुत्त-मिध्यात्व IX, 12, 3.
 मित्त-मित्र II, 8, 10.
 मिलाविय-मेलापित-II, 20, 1.
 मिलिय-मिलित IV 8, 8.
 मीण-मीन IV, 7, 4.
 मीसिय-मिश्रित I, 12, 6.
 मुअ-मुक्त III, 12, 12.
 मुअ-मृ °इ IX, 3, 12.

मुअ मुच °इ IX, 5, 8; °हि IV, 16, 7;
 °अंति I, 3, 9; °इवि VII, 1, 6.
 मुअ-मृत III, 21, 3.
 मुइय-मृता X, 22, 10.
 मुक्त-मुक्त III, 17, 1.
 मुच्छु मूच्छा III, 17, 7.
 मुज्ज्ञ-मुह॑ हि III, 21, 5.
 मुण-मुण् (प्रतिज्ञाने) °इ VII, 14, 3; °हि II,
 13, 8 °जिवि III, 5, 2.
 मुणाल-मुणाल VII, 2, 8.
 मुणिअ-मुनित (मत) III, 5, 1.
 मुणिद- मुनीन्द्र II, 4, 8.
 मुणीसर-मुनीश्वर II, 5, 1.
 मुत्ताहल-मुत्ताफल III, 3, 4.
 मुद्ध-मुग्ध III, 2, 3.
 मुय-मृत VI, 5, 6.
 मुरय-मुरज (वायविशेष) II, 9, 8.
 *मुसुमूर-भञ्ज °मि IV, 17, 3. (Hem.
 IV, 106)
 मुह-मुख I, 16, 14.
 मुहल-मुखर X, 17, 9.
 मुहचड-मुख+पट III, 8, 7
 मेहाणि-मेदिनी I, 3, 10.
 मेट्टु-मेठ (हस्तिपक) IV, 2, 7
 °मेत्त-मात्र III, 11, 1.
 मेत्ति-मैत्री IX, 6, 8.
 *मेर-मर्यादा IX, 24, 6 (D. VI, 113).
 मेरअ-मम VI, 11, 6 (H. मेरा)
 *मेल °ल्ल-मुच॑ °इ II, 19, 1. (Hem. IV,
 91). °लेत III, 14, 3 ; लिवि II, 19, 2.
 मेह॑-मेघ॑ I, 12, 7.
 मेहल-मेखला VII, 13, 5.
 मोक्तल-मुच॑ °ल्ल I, 12, 7; °लि X, 23, 6;
 °लेवि X, 2, 1.
 मोक्तलअ-मुक्त IV, 17, 10.
 मोड्ण-मेटन (भजन) III, 7, 7.
 मोणवथ-मौन+प्रत VI, 3, 9.

मोत्तिय]

मोत्तिय-मौकिक VII, 7, 10.
मोर-मयूर II, 15, 5.
मोहल्ल-मयूर+उल (स्वार्थ) II, 15, 10.
मोहल्ल-मूल्य II, 17, 3.
मोहिय-मोहित III, 17, 7.

य

य-च I, 15, 3.

र

रथ-रव II, 19, 6.
रथ-रत V, 7, 3.
रद्द-रति II, 19, 3.
रद्धवि-रचयित्वा VIII, 12, 7.
रद्धविभम-रतिविभ्रमा, खी, VI, 12, 10.
रद्धवेय-रतिवेगा, खी VII, 7, 5.
रज्जु-रौद्र III, 18, 5.
रक्ष-रक्ष हुं V, 18, 2.
रक्षस-रक्षस II, 11, 2.
रक्षावाल-रक्षापाल I, 15, 3.
रक्षास-रक्षस I, 17, 6.
रक्षासि-रक्षसी II, 11, 1.
रक्षित्व-रक्षित I, 3, 8.
रज्ज-राय I, 13, 4
रज्जुय-रज्जु+क IX, 15, 1.
रणझणंति-onomatop. IX, 2. 4.
रणरणअ-रणरणक (चिन्ता) III, 6, 11;
 (H. रठना).
रण्ट-रण्ट III, 3, 5.
रण्ण-अरण्ण VII, 1, 11; (Hem I, 66.)
रत्त-रक्त I, 17, 6.
रत्तत्तण-रक्त+त्व I, 16, 10.
रत्तंदण-रक्त+चन्दन VII, 12, 6.
रत्तंबर-रक्त+श्वर X, 9, 5.
रत्ति-रात्रि X, 11, 9.

करकंडचरित

[रिसिद

रत्तिय-रक्ता II, 2, 9.
रत्तुप्पल-रक्ता+उत्पल I, 4, 8.
रम्म-रम्य IV, 4, 2.
रम्ममाण-रम्माण II, 2, 10.
रय-रज्जु III, 12, 3.
रयथ-रचित VIII, 7, 6.
रयण-रत्न I, 2, 2.
रयणमअ-रत्न+मय IV, 17, 9.
रयणलेह-रत्नलेखा, खी, VIII, 10, 5.
रयणायर-रत्नाकर I, 3, 4.
रयणावलि-रत्नावली, खी, VII, 16, 4.
रयणि-रजनि IX, 7, 1.
रख्हा-पु. X, 29, 13.
रवण-रम्य I, 3, 5.
रसाल-रस+आल (मत्वर्थे) III, 8, 5.
रह-रथ I, 5, 1.
रहणेउर-रथनपूर, न. V, 2, 1.
रहस्य-रभस III, 2, 2.
रहिय-रहित I, 1, 6.
रंगमाण-रंगत (रगे-गतौ) VII, 9, 7.
 (H. रेंगना to crawl or go slowly)
रंजिय-रक्त III, 3, 1.
राअंय-राजन I, 13, 8.
राअंय-राग I, 17, 2.
राउल-राज+कुल III, 3, 2.
राण-राजन I, 13, 6.
राणिय-राझी I, 13, 2.
रायउत्त-राजपुत्र VII, 1, 9.
रायहंस-राजहंस I, 1, 7.
रासहि-रासभी IV, 2, 7.
राहव-राधव VII, 3, 1.
राहुल-पु. X, 29, 13.
रिण-ऋण II, 18, 2.
रिद्धि-ऋद्धि VI, 4, 11.
रिसि-ऋषि VI, 12, 5.
रिसिद-ऋषीन्द्र VI, 1, 9.

रिंगिर-रंग+इर (ताच्छीत्ये) I, 17, 9 (रिंगइ
प्रविशति गच्छति वा Hem. IV, 259; रिंगियं
भमणं D. VII, 203).

रुक्ख-रूक्ष I, 13, 7 (Hem. II, 127).

रुच्च-रुच् °इ VI, 14, 10.

रुट्ट-रुट्ट II, 15, 8.

रुव-रुद् °इ IX, 4, 4; °रंत V, 15, 7.

रुहिर-रुधिर III, 15, 8.

रुजंति-रुवन्ति IV, 5, 2 (Hem. IV, 57).

रुभिय-रुद्ध IV, 10, 6 (Hem. IV, 245).

रुअंच-रुप I, 10, 8.

रुस-रुष् °मि IV, 17, 2; °हि III, 12, 10;
°सेवि II, 4, 2.

रेह-रेखा VII, 16, 2.

*रेह-राज् °इ I, 3, 10 (Hem. IV, 100)

रोमंच-रोमांच III, 14, 7.

रोय-रोग IV, 13, 3.

*रोल-कलरव II, 3, 1; VII, 13, 5; (D.
VII, 15).

रोव-रुद् °इ V, 16, 1; °हि II, 1, 13; °वंत
V, 19, 2.

रोस-रोष III, 18, 2.

रोसिय-छृ, I, 17, 1.

ल

ल-ल (प्रह) °इ II, 6, 5; °एविणु II, 1, 9.
लह-Interjection I, 11, 10; I, 15, 7;
III, 10, 2 (H. ले).

लहय्य-लात (यृहीत) II, 6, 10.

लउड्ड-लकुट X, 19, 9.

लक्ख-लक्ष I, 17, 7.

लक्खण-लक्षण I, 17, 11.

लक्खारस-लक्षा° III, 2, 4.

लक्षित य-लक्षित VIII, 2, 1.

लग्ग-लम I, 16, 13.

लग्गि-लग्गे (अर्थे) I, 13, 3. (H लिये)

लच्छि-लक्ष्मी VI, 2, 1.

लज्ज-लज्जा V, 16, 8.

लट्टि-यष्टि I, 16, 12. (Hem. I, 247)

*लडह-रम्य I, 1, 6; II, 14, 1. (also
विदध; D VII, 17).

लडु-(तत्सम) II, 7, 1.

लद्ध-लद्ध V, 17, 2.

लय-लता I, 14, 6.

लयअ-लात (यृहीत) VI, 6, 7.

लयण-लयन (गुहामंदिर) IV, 4, 3.

ललंति- (लल विलासे) VIII, 18, 10.

ललिअ-ललित I, 2, 2.

*लाल्लि-सस्पृहं न्यूनं च (D. VII, 26) VIII,
7, 8.

लव-लप् °इ III, 11, 10.

लवणणव-लवणाणव I, 3, 2.

लघिय-लघित VII, 11, 17.

लभ्म-लभ् (कर्मणि) °इ II, 13, 1.

लह-लभ °इ II, 17, 8.

लहरि-(तत्सम) VIII, 12, 8.

लहु-लहु II, 8, 1.

लंकसर-लंकेशर IV, 11, 1.

लंछिअ-लंछित I, 3, 1.

लंपडु-लम्पट VIII, 15, 5.

लंभ-लाभ III, 3, 1.

लायण-लावण्य II, 12, 2.

लित्त-लिस I, 5, 8.

लिह-लिख °हंति IX, 1, 6.

लिहाविय-लिखापितं III, 7, 5.

लिहिय-लिखित I, 16, 7.

लित-लात (गृणत्) IX, 5, 8.

लीण-लीन IV, 10, 8.

लील-लील II, 12, 10.

लीलावह-°ती, खी VI, 13, 3.

लुख-लुख I, 14, 8.

लुलाविय-लोलायित II, 20, 4.

*लूरिय-लून VII, 10, 8 (छिन्, Hem. IV, 124).
 लेस-लेश IX, 20, 21.
 लोअ-लोक II, 12, 6.
 लोटूण-लोटन II, 9, 6.
 लोयचार-लोकचार III, 8, 11.
 लोयण-लोचन II, 1, 6.
 लोयाणुवेक्ष्य-लोक+अनुप्रेक्षा IX, 15, 9.
 लोलिर-लुल+इर (ताच्छील्ये) I, 17, 8.
 लोह-लोभ II, 9, 10.
 लोहिअ-लोहित (रक्त) I, 17, 5.
 *लिहक-नित्य+लोकी °किंवि II, 15, 4; V, 15, 9;
 (Hem. IV, 55. H. छुकन to hide).

व

वअ-व्रत II, 6, 10.
 वहयर-व्यतिकर (शृतान्त) II, 15, 7.
 वहर-वैर VI, 4, 4.
 वहराय-वैराग्य X, 28, 2.
 वहरि-वैरिन II, 19, 4.
 वहवस-वैवस्वत (यम) VII, 9.
 वहसर-विधि °इ IX, 7, 3.
 वहसारिय-प्रवेशित II, 21, 10.
 वहसाह-वैशाख III, 19, 2.
 (An attitude in shooting).
 वग-बक V, 10, 9.
 वग्ग-वल्ग °गंगति III, 15, 5.
 वग्ग-वर्ग X, 16, 1.
 वग्निय-व्याप्री X, 20, 10.
 वग्न-व्रज °इ II, 21, 6; (Hem. IV, 225)
 वच्छुराथ-वत्सराज; पु. VI, 1, 4.
 वच्छुल-वत्सल III, 6, 8.
 वच्छायण-वात्सायन (कामसूत्रकर्ता) II, 9, 3.
 वच्छावयंस-वस्त्र+अवतेस VI, 1, 3.
 वज्ज-वाय III, 15, 2,
 वज्ज-वाद्य (कर्मणि) °इ II, 10, 10.

वज्ज-वज्ज IX, 19, 4.
 वज्जाण-वर्जन V, 12, 2.
 *वज्जर-कथय °इ IX, 12, 4. (Hem. IV, 2).
 वट्ट-वट I, 10, 10.
 वड-वट IX, 21, 4.
 °वडण-पतन IV, 14, 2.
 वदुय-वदुक VII, 3, 9.
 वदु-महत (शब्द) X, 3, 5. (D. VII, 29. H. बड़ा).
 वदु-वृथ °इ II, 7, 4.
 वदु-वृद्ध X, 3, 5.
 वडिअ-वधित III, 13, 10.
 वणणिह-वण+निभ IX, 11, 5.
 वण्वाल-वनपाल I, 14, 5.
 वणसिरि-वनश्री I, 14, 8.
 वणि-वणिक II, 10, 5.
 वण्ण-वर्ण I, 4, 5.
 वण्ण-वर्णय °मि I, 16, 8; °हुं VII, 16, 1.
 वत्त-वृत I, 6, 6.
 वत्त्य-वत्त्त III, 9, 6.
 वद्वावण-वर्धापन III, 22, 6
 (congratulation).
 *वमाल-तुमुल III, 3, 5. (D. VI, 90).
 वमय-वर्म+क VII, 10, 8.
 वमह-मन्मथ I, 14, 9 (Hem. I, 242; II, 61.)
 वय-व्रत III, 20, 9.
 वयण-वदन I, 3, 6.
 वयण-वचन I, 15, 8.
 वयणुच्छव-वचनोत्सव VII, 4, 1.
 वयणुल-वचन+उल (स्वार्थे) VIII, 13, 9.
 वयर-वैर VI, 4, 3.
 वयवंत-व्रत+वत IX, 22, 1,
 वयहल-व्रत+फल X, 27, 10.
 वराहय-वराहण VII, 11, 15.

वराय-वराक II, 11, 2.
 वरायअ-वृत्त VII, 11, 10.
 वरि-वरम् VI, 5, 6.
 वरिसण-वर्षण X, 29, 9.
 वरिसंत-वर्षत् I, 10, 8.
 वरिसाउल-वर्षकुल IX, 14, 3.
 वलिअ-वलित (परावृत्) V, 17, 9.
 वलितअ-वलि+त्रय I, 9, 6.
 वल्लह-वल्लभ V, 3, 10.
 ववहर-व्यवह० इ II, 18, 10.
 ववहार-व्यवहार X, 29, 7.
 वस वसा IX, 11, 8.
 वसण-व्यसन IX, 21, 9.
 वसिअ-उषित X, 18, 9.
 वसियरण-वशीकरण II, 9, 4.
 वहु-वधु X, 14, 11.
 वंकुड़-वक I, 2, 4. (Var. IV, 15; Hem.
 IV, 418 ex.)
 वंकुड़िय-वकित III, 13, 6.
 वंचण-वञ्चना IX, 13, 4.
 वंछिअ-वाञ्छित I, 2, 11.
 वंदण-वन्दन V, 4, 4.
 वंदणहस्ति-वन्दन+भस्ति V, 8, 1.
 वंदणज्ज-वन्दनीय IV, 8, 1.
 वंदीयण-वन्दीजन III, 13, 3.
 वंस-वंश III, 4, 1.
 वाअ-वाक् II, 6, 1.
 वाइअ-वादिक II, 11, 6.
 वाइऊण-वादित्वा I, 12, 2.
 वाइय-वाचित I, 7, 7.
 वाइय-वादित III, 8, 5.
 वाउ-वाय I, 12, 6.
 वाउल-व्याकुल IX, 3, 8. (H. वावल).
 वाउवेअ-वायुवेग, पु. V, 1, 3.
 वाप्सरि-वागीश्वरी I, 2, 9.
 वाडअ-वाटक VIII, 8, 3. (H. वाडा)
 वाणि-वाणी V, 6, 3.

वामिअ-वल्मीक VI, 4, 5; (H. वामी)
 वाय-वाक् V, 6, 2.
 वाय-यत IV, 9, 7.
 वायअ-वात+क I, 17, 8.
 वायरण-व्याकरण I, 2, 5.
 वायवल-वात+वलय IX, 15, 6.
 वायाह्य-वात+आहत III, 6, 6.
 वार-द्वार III, 2, 2.
 वारिय-वारित I, 1, 8.
 वावर-व्यापृ० रंति III, 17, 4. रेह IX, 13, 2.
 वावल-व्यापृत VII, 1, 12. (Hem. I, 206;
 D. VII, 54 eom. H. वावला).
 वावीस-द्वाविंशत् V, 10, 3.
 *वासी-कर्दम इति दिष्ठणम् S. कुडार J.X, 27, 6.
 वाह-वाष्प VI, 1, 12.
 वाहि-जडा I, 13, 6.
 वाहि-व्याधि IX, 5, 4.
 वि-अपि I, 7, 5.
 वि-द्वि III, 8, 7.
 विइण-वितीण VIII, 13, 6.
 विउल-विपुल VI, 16, 7.
 विउसमा-व्युत्सर्ग X, 26, 18 (Hem. II, 174).
 विथोअ-विथेम VI, 1, 11.
 विगय-विगत V, 17, 3.
 विग्रह-विग्रह VII, 7, 1.
 विचित्र-विचित्र I, 14, 4.
 *विच्छीय-विक्षेप (विरह) X, 1, 4. (विच्छीह
 D. VII, 62).
 विजयहृ० द्व-विजयार्थ, प. II, 2, 1.
 विजवाल-विजयपाल, मु. X, 29, 2.
 विज्ज-विद्या II, 4, 2.
 विज्ञाणाह-विद्यानाथ II, 6, 1.
 विज्ञाणियर-विद्या+निकर II, 2, 6.
 विज्ञावंत-विद्यावत् II, 13, 1.
 विज्ञाहर-विद्याधर V, 18, 6.
 विज्ञाहिअ-विद्याभ्रिप II, 11, 4.

विजिज्ञामाण-वीज्यमान III, 1, 5.
 विज्ञु-विशुत VIII, 17, 11.
 विज्ञुप्पह-विशुत्रभा, न. II, 2, 5; °भ, पु.
 II, 2, 6.
 विज्ञुलब्ध-विद्युत+मत् V, 7, 6.
 विट्ठि-शृष्टि IV, 9, 6.
 विट्ठु-विष्णु VII, 7, 3.
 विष्ठुअ-विटप II, 7, 9.
 विष्ठुवि-विटपिन् IX, 19, 5.
 विष्ठुविअ-विष्ठुवित् II, 9, 10,
 विणाथ-विनय I, 2, 10.
 विणाडिय-वि+वाडित् I, 6, 3. (see णडिय).
 विणाभिय-वि+नाभित VI, 6, 1.
 विणास-विनाश I, 1, 1.
 विणासयर-विनाशकर IX, 18, 9.
 विणिग्राथ-विनिर्गत II, 20, 3.
 विणिमिथ-विनिर्भित II, 2, 3.
 विणीथ-विनीत VIII, 4, 2.
 विणीसरीय-विनिःसृता IV, 15, 1.
 विणु-विना III, 11, 1.
 विणाडिअ- (see णडिय) II, 16, 5.
 विणिं-द्वि II, 12, 1 (Hem. III, 120).
 विण्णु-विष्णु VII, 9, 3 (Hem. II, 75).
 विस-वित् II, 12, 8.
 विस-वृत् VII, 4, 10.
 विस्ति-वृति III, 2, 5.
 वित्थङ्ग-विस्तर (विस्तीर्ण) VIII, 2, 4,
 वित्थरिथ-विस्तृत VII, 5, 11.
 वित्थारिय-विस्तारित VI, 1, 9.
 वित्थिण्ण-विस्तीर्ण I, 3, 3.
 विहमण-वि+दमन IX, 18, 5.
 विहाणिय- विदर्ण I, 10, 3.
 विहावण-विद्रावण II, 19, 4.
 विपाथ-विपाक X, 12, 8.
 विष्प-विप्र II, 10, 4.
 विष्फार-वि+स्फार °रेवि X, 8, 2.

विष्फुरंत-वि+स्फुरत् I, 3, 3.
 विष्फुरिआ-वि+स्फुरित III, 16, 9.
 विषुह-विबुध X, 28, 6.
 विब्रम-विब्रम IX, 11, 2.
 विभक्ति-विभक्ति X, 14, 4.
 वियक्षण-विचक्षण VII, 11, 12.
 वियप्तिथ-विकालित I, 14, 12.
 वियरंत-विचरत् II, 19, 4.
 वियसिय-विकसित IV, 7, 6.
 वियंभिथ-विजुभित I, 14, 10.
 वियाण-वि+ज्ञ °गेवि VIII, 15, 10.
 वियार-विचार (वृत्तान्त) III, 5, 5.
 वियार-विचार V, 6, 7.
 वियार-वि+दार °रेवि IV, 5, 1.
 वियाल-विकाल (अन्त) II, 8, 5.
 विरह-विरति IX, 6, 4
 विरहय-विरचित II, 9, 3.
 विरत्त-विरक्त VI, 9, 5.
 विरम-विराम IX, 22, 9
 विरहग्नि-विरह+अग्नि III, 7, 2.
 विराथ-विराग IV, 12, 8.
 विरेइअ-विरेचित II, 20, 9.
 विलक्षी-विलक्षी VI, 12, 6.
 विलय- (तत्सम) I, 1, 2.
 विलित्त-विलिप्त II, 7, 7.
 विवज्जिथ-विवर्जित IX, 10, 10.
 विवणम्मण-विवर्ण+मनः VI, 12, 1.
 विवरीअ-विपरीत II, 13, 3.
 विवरीसर-वि+परि+सु °इ V, 7, 6.
 विविह-विविध IV, 7, 6.
 विसज्ज-वि+सज् °इ IX, 23, 8.
 विसज्जिअ-विसर्जित VII, 8, 7.
 विसण्ण-विषण्ण II, 3, 4.
 विसमिय-विषमित X, 14, 4.
 विसय-विषय IX, 18, 1.
 विसयासत्त-विषयासत्त IX, 4, 10.
 विसहर-विषधर V, 18, 2.

विसांग-विषाद V, 19, 2.
 विसाल-विशाल II, 5, 7.
 विसिद्ध-विशिष्ट I, 15, 10.
 विसुत्त-वि+सुप्त VIII, 4, 8
 विसुद्ध-विशुद्ध I, 14, 8.
 विहङ्ग-वि+घट °इ III, 8, 10.
 *विहडप्पड-विहळ III, 2, 2; VIII, 15, 9. (Hem. II, 174).
 विहरंत-विहरत X, 24, 10.
 *विहलंथल-विहळ III, 2, 8; III, 6, 5;
 VI, 1, 12; X, 8, 3.
 विहंज-वि+मञ्ज °जे+बि, VIII, 17, 4.
 विहा-वि+भा °इ I, 16, 12.
 विहाण-विधान VIII, 17, 8.
 विहि-विधि I, 2, 2.
 विहिअ-विहित I, 16, 5.
 विदुण-वि+धु °इ X, 7, 4.
 विद्वुर-विधुर II, 13, 3.
 विजश्च-विन्द्य, प. I, 12, 8; II, 2, 11.
 विभिअ-विभित III, 4, 12. (Hem. II, 74).
 वीयअ-द्वितीय IX, 22, 5.
 वीयराथ-वीतराग IV, 5, 8.
 वीयवंत-वीयवत् VII, 12, 8.
 वीसम-वि+थ्रम °इ I, 14, 3; °हि II, 10, 9.
 वीसामिअ-विभित VI, 9, 3.
 वीसर-वि+स्मृ °इ IX, 4, 5.
 वीसरिअ-विस्मृत II, 1, 3.
 वीहिय-वीक्षित I, 13, 2.
 वीहिय-विभीत X, 7, 8.
 बुकरंति-बुक इति शब्द+कुर्वन्ति IV, 5, 3.
 बुच्छइ-उच्यते VIII, 6, 3.
 बृढमाण-वि+उद्यमान X, 13, 2.
 बृत्त-उक्त I, 13, 2.
 वै-द्वि II, 11, 9.
 वेअ-वेग V, 11, 5.
 वेइ-वेदि VII, 7, 11.
 वेगवइ-वेगवती, स्त्री, VI, 14, 4.

वेदिअ, °य-वेदित I, 3, 2.
 वेय-वैद II, 9, 5.
 वेयङ्ग-वेयर्थ or वैताङ्ग, प VI, 11, 4; X, 1, 7.
 वेयमह-वेगवती स्त्री. VI, 16, 3.
 वेल-वेला IX, 23, 6.
 *वेलुहल-कोमल, विलासिन् VII, 2, 8
 (D. VII, 96, वेल-रम् Hem. IV,
 168)
 *वेलुंत-व्याकुलीभवत् V, 11, 14. (Hem.
 वेल-रम् IV, 168, does not suit
 here. H. वेलना to roll in pain)
 वेल्लि-वेला VIII, 7, 8. (Hem. I, 58).
 वेवाहिय-विवाहित VI, 16, 3.
 वेविर-वेष+इर (शोके) V, 12, 3; X, 13, 13.
 वेस-वेश VIII, 13, 3.
 वेस-वेष IX, 3, 8.
 व्य- °वत् (इव) I, 3, 4. (Hem. II, 150).

स

स-स्व VIII, 19, 5.
 सथ-शत VIII, 3, 2.
 सह-सती I, 14, 1.
 सह-स्वयम् II, 5, 9.
 सउण-शकुन I, 8, 9.
 सउण्ण-सपुण्ण VIII, 2, 4 (उत्तर, इ.)
 सउण्ह-स+उण III, 4, 11.
 सकंठी- (तत्सम) X, 21, 3.
 सकित्तण-स्वकीतैन X, 28, 10.
 सक्ष-शक IX, 6, 7.
 सक्ष-शक °इ VII, 16, 1; °हि III, 7, 1;
 °हि VI, 4, 5.
 सक्षर-शकरा II, 7, 1.
 सक्षिय-शक IX, 8, 3.
 सगोउर-स+गोपूर I, 10, 9.
 सग्ग-स्वर्ग X, 22, 6.

संगमअ-सदू+गमक IX, 19, 11.
 संगिणी-संगिणी or संगिणी III, 14, 8;
 VIII, 2, 8.
 संवेयण-स+वेतन VI, 15, 3.
 सञ्च-सत्य VII, 14, 7.
 सञ्चलच्छीपुर-सत्यलक्ष्मी^० VII, 5, 2.
 सञ्जु-स्वच्छ VII, 10, 9.
 सञ्जय-सज्जा VIII, 5, 5.
 सञ्जिय-सञ्जित III, 14, 2.
 सञ्ज्ञाआ-स्वाध्याय IX, 20, 7.
 सञ्जु-षष्ठि IV, 17, 7.
 संगराल-स+नालीक (?) IV, 13, 9.
 सणाह-सनाथ II, 14, 6.
 सणिद्ध-क्षिग्ध VIII, 14, 7.
 सणेउर-स+नुपुर VII, 13, 5. (Var I, 26).
 सणेह-सनेह II, 17, 6.
 सण्णज्ञ-सम्+नह्^० इ III, 12, 1.
 सण्णय-सन्त्र IV, 10, 1.
 सण्णाण-सद्वान VI, 10, 1.
 सण्णास-सन्यास V, 12, 9.
 सण्णाह-सन्नाह III, 14, 7.
 सणिह-सन्निभ IX, 10, 4.
 सण्ह-सूर्य X, 17, 2. (Hem. I, 118)
 सत्त-सप्त III, 8, 8.
 सत्तम-सप्तम X, 16, 4.
 सत्ति-शक्ति II, 9, 5.
 सत्थ-शाक्ष VIII, 8, 4.
 सह-शब्द III, 18, 5.
 सहह-प्रढा IX, 21, 3.
 सहृत-शब्द कुर्बत् II, 11, 5.
 सहंसण-सम्यक्+दर्शन X, 25, 7.
 सपोत्थय-स+पुस्तक VII, 13, 4.
 सप्त-सर्प IV, 9, 2.
 सब्माव-सद्वाव X, 9, 1.
 समक्ष-समक्ष II, 12, 5.
 समग्ग-समग्र II, 20, 6.
 समग्गल-समग्र+ल II, 7, 7; VII, 16, 10.

समचिय-समचित VIII, 9, 11.
 समणियर-सन्निकट II, 6, 7.
 समणिरथा-शम+निरता II, 6, 8.
 समन्त-सम्यक्त्व IX, 13, 1.
 समत्थ-समर्थ IV, 17, 1.
 समप्तिअ-समर्पित II, 15, 8.
 समरीण-थान्त VIII, 9, 7.
 समलहीय-संवाहित (लैपित) VII, 12, 6.
 समागम-^०गत VII, 13, 1.
 समाणिया-^०निका VIII, 5, 12.
 समायअ-^०गत IV, 6, 4.
 समायर-^०चर्^०इ V, 10, 9.
 समाव-सम्+आप्^०इ IX, 14, 11.
 समासिय-^०सित IX, 22, 2.
 समाहिगुत्त-समाप्तिगुप्त, पु. II, 6, 9.
 समिच्छिअ-समिष्ट I, 1, 12.
 समिद्ध-समृद्ध II, 2, 5.
 समीउ-समीपम् X, 4, 1.
 समुज्जल-समुज्जल IV, 17, 9.
 समुष्टिअ-समुष्टित II, 7, 9.
 समुण्णाइ-समुत्त्रति II, 20, 6.
 समुद-समुद I, 2, 8.
 *समुच्चिदिय-सम्+आकान्त VIII, 15, 10
 (see भिदिअ)
 समुह-समुख V, 17, 10.
 समोडिअ-सम्+मोटित (मुट आक्षेपमर्त्तवन्धनेषु)
VIII, 7, 10.
 सम्मइ-सन्मति, पु. II, 8, 4.
 सम्मत्त-सम्यक्त्व V, 4, 3.
 सम्माणिअ-सन्मानित II, 10, 8.
 सम्मुह-समुख II, 5, 1.
 सय-शत I, 1, 9.
 सय-स्व or शत VI, 8, 8.
 सयण-स्वजन IX, 6, 8.
 सयमेव-स्वयमेव II, 13, 2.
 सयल-सकल I, 14, 6.
 सयंभु-स्वयम्, पु. I, 2, 9.

संया—सदा X, 15, 9.
 संयाण—सज्जन II, 5, 9 (H. सयाना, M. शाहाण).
 सर—सरस् I, 14, 1.
 सर—शर III, 12, 12.
 सर—त्वर I, 14, 8.
 सर—स्मृ उह II, 10, 2.
 सर—सू इ II, 21, 6; उं VII, 11, 15,
 सर—स्मर उमि I, 1, 2.
 सरण—शरण IV, 5, 10.
 सरमंजूस—सरमंजूषा, ली VI, 14, 5.
 सरथ—शरद् II, 17, 4.
 सररुह सरोरुह X, 3, 1.
 सरलिम—सरलिमन् I, 16, 7.
 सरवर—सरोवर I, 1, 7.
 सराय—सराग IV, 16, 2.
 सरासइ—सरस्वती I, 2, 1.
 सरिय—घृत I, 16, 1.
 सारिस—सहश III, 22, 1.
 सरीर—शरीर I, 16, 2
 सरूब—सरूप I, 11, 7.
 सरोय—सरोंज I, 3, 10.
 सरोस—स+रोष II, 3, 3.
 सलक्षण—सलक्षण III, 4, 10.
 *सलवल—onomatop उंत IX, 23, 10;
 X, 23, 10; उंति I, 4, 4; उंलिअ III,
 18, 8; V, 10, 3; उेइ IV, 15, 5.
 सलह—लाघा VI, 15, 1.
 सलहिज्जमान—लाध्यमान III, 1, 9. (Hem.
 IV. 88).
 सलेहण—सलेखन (Jain form of termi-
 nating life by abstention from
 food) VI, 6, 8; IX, 23, 8.
 सलोणअ—स+लावण्य X, 1, 3.
 सलू—शल्य IX, 12, 2.
 सलिय—शलित X, 7, 3.
 सवण—भवण (कर्ण) I, 2, 2; V, 15, 8.

सवण—शकुनि VII, 5, 10.
 सवण—शकुन VII, 2, 3.
 सवहणाइ—शपथ+आदि III, 8, 9 (Var. II,
 15, 27).
 सविवाय—सविपाक IX, 14, 1.
 सव्व—सर्व II 6, 3.
 सव्वत्थ—सर्वोर्य X, 27, 10.
 सवंग—सर्वाङ्ग II, 6, 3.
 सव्वायर—सर्वादर IX, 20, 9.
 ससहर—शशधर II, 7, 4.
 ससि—शशिन् I, 16, 1.
 ससुर—शशुर II, 10, 7.
 *सह—राज् उं I, 16, 13 (Hem. IV, 100).
 सहजाय—सह+जात VI, 2, 6.
 सहयर—सहचर II, 13, 10.
 सहल—सफल III, 9, 5.
 सहस—सहस्र I, 3, 2.
 सहसति—सहसा III, 16, 5.
 सहाअ—स्वभाव I, 15, 2.
 सहाअ—सहय V, 18, 7.
 सहास—सहब IV, 4, 3.
 सहिअ—सहित VII, 7, 3.
 सहिय—सखिन् III, 6, 1.
 सहु—सह I, 10, 9.
 सहोयर—सहोदर V, 7, 8.
 संक—शंक उं X, 7, 6; उं हु II, 21, 6.
 संकर—शंकर IX, 17, 10.
 संकाइय—शंकादिक IX, 21, 3.
 संकिअ—शंकित V, 15, 3.
 संखेव—संक्षेप III, 7, 3.
 संगहिअ—संगृहीत V, 10, 1.
 संगाम—संग्राम III, 14, 8.
 संघड—संघट उेइ X, 16, 7.
 संघाअ—संघात IX, 12, 1.
 *संचाडिअ—सम्भारूढ VII, 14, 10 (Hem.
 IV, 206, H. चडना)

संचलित-संचलित III, 1, 5.
 संछायथ-सं+छादित I, 11, 8.
 संजनिय-संजनित II, 14, 12.
 संजम-संयम I, 1, 7,
 संजलिय-संजलित II, 14, 7.
 संजाय-संजात II, 1, 2.
 संजुअ-संयुक्त I, 16, 8.
 संजुत्त-संयुक्त III, 3, 11.
 संजाइ-संयोजित VII, 8, 7.
 संझा-सध्या X, 9, 5.
 संठिय-संस्थित III, 2, 2.
 संताआ-संताप VII, 7, 4.
 संताइय-संताडित IV, 2, 6.
 संति-शान्ति II, 12, 7.
 संतुड-संतुष्ट II, 16, 7.
 संतोस-संतोष II, 16, 4.
 संथव-सं+स्थाप्य °हि I, 11, 10; °वंतु IX, 18, 3
 संथुण-संस्तवन IV, 5, 8. (Hem.
 IV, 241).
 संथुव्वमाण-संस्तूयमान III, 1, 7.
 संधिय-संहित VI, 14, 6.
 संपइ-संपत्ति II, 13, 1.
 संपज्ज-सम्+पद °हि II, 16, 1; °हि IX, 17, 5;
 °हु IX, 16, 3.
 संपड-सम्+पत °हि I, 10, 7; °उ IX, 16, 4.
 (M. सापड़े).
 संपण-सम्पन्न IX, 6, 9.
 संपत्त-सम्प्राप्त II, 1, 11.
 संपय-सम्पद I, 1, 9.
 संपाड-सम्+पातय °हि II, 7, 2.
 संपीडिय-सम्पीडित V, 8, 4.
 संपीणिय-सम्पीत II, 14, 10.
 संपुण-सम्पूर्ण IV, 9, 8.
 संपेसिअ-सम्प्रेषित IV 1, 6.
 संबोह-सम्+बोधय °हिवि VII, 11, 19.
 संभर-सम्+भु °हि VII, 16, 10.
 संभरअ-संभृत VI, 15, 12. (सम्भलना
 to steady).

संभरीअ-संभृत I, 12, 8.
 संभासिअ-सम्भाषित VIII, 7, 2.
 संभूय-सम्भूत IV, 9, 6.
 संमाणिअ-सम्मानित III, 10, 4.
 संमुहिय-सम्मुखी III, 2, 9.
 संरक्षिक्य-संरक्षित VIII, 2, 2.
 संवर-सम्+व °हि III, 19, 8; °रेख IX, 13,
 1; °रेख X, 24, 1.
 संवलिय-संवलित V, 19, 10.
 संसअ-संशय I, 13, 8.
 संसग-संसग II, 14, 1.
 संसाहिय-संसाधित VI, 16, 6.
 संस-शस्य IV, 6, 6.
 संसि-शंसित VI, 1, 3.
 संसित्त-संसिर्क, II, 14, 8.
 साआ-शाप II, 4, 2.
 साणुराय-सानुराग III, 22, 6.
 साम-साम (वेद) II, 20, 1.
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WITH NOTES.

INDEX OF PERSONAL NAMES WITH NOTES.

अकलंकदेव I, 2, 8. A Jain logician (see Intro.)

अजवर्मा or अजयः (अजवम्म) III, 5, 8. King of Girinagara, who married his daughter मदनावली to करकंड.

अजितांगी (यंगि) III, 5, 8. Wife of अजवर्मा of Girinagara, mother-inlaw of करकंड.

अनंगलेखा (लेह) VII, 16, 2. X, 24, 4. A विद्याधरी of तिलकदीप married by करकंड.

अमितवेग (अभियः) V, 4, 2; V, 9, 9; V, 11, 1. A विद्याधर, friend of नील; lived at गगनतल. He and his brother सुवेग picked up the image of पार्थनाथ from पूरी hill, and deposited it on the hill near Terapur where it was discovered by करकंड, buried in an ant-hill.

अरिदमन VIII, 1, 5. King of Ujjain (for story see Intro).

अरिविंदु II, 16, 3. King of Benares.

अर्जुन (अर्जुण) X, 22, 7. सुमित्रा reborn as.

आहुल X, 29, 13. Son of the minister who urged कनकामर to compose the work.

काञ्चनमती (कंचनमई) VI, 16, 3. A विद्याधरी of कनकपुर married by नरवाहनदत्त

कनकप्रभ (कण्यप्पह) VII, 14, 10; VII, 15, 7. A विद्याधर of तिलकदीप, who married his daughter कनकप्रभा to करकंड.

कनकप्रभा (कण्यप्पह) VII, 15, 1. A विद्याधरी of तिलकदीप, married by करकंड.

कनकमती (कण्यमई) VI, 14, 9; VI, 15, 1. A विद्याधरी of कनकपुर.

कनकामर (कण्या०) I, 17, 11; II, 21, 10; III, 22, 21; IV, 17, 9; V, 19, 9; VI, 16, 10; VII, 16, 10; VIII, 20, 14; IX, 24, 12; X, 28, 2; X, 29, 13. The author of करकंडचरित (see Intro)

करकंड I, 2, 3; II, 7, 3; etc. The hero of the poem.

कुसुमदत्त I, 6, 7; X, 13, 5 The

garland-maker of कुसुमपुर who had brought up पश्चावती.

कुसुमदत्ता I, 6, 9. Wife of कुसुमदत्त of कुसुमपुर.

कुसुमदत्ता I, 15, 9. Wife of the forest-guard of दंतिपुर who had found पश्चावती in the forest.

कुसुमावलि VII, 16, 4; X, 24, 3. A विद्याधरी of तिलकद्वीप married by करकंड

केतुमती (केउमइ) VI, 12, 1. A विद्याधरी of जयंती.

गुणनिकेत (°णिकेउ) II, 2, 8; II, 5, 6. A विद्याधर who became a मातंग by the curse of a sage. He brought up करकंड till the latter was crowned king of दंतिपुर.

गौरी (गउरि) II, 2, 7. Consort of Siva
चंद्रलेखा (चंदलेह) VII, 16, 3; X, 24, 4. A विद्याधरी of तिलकद्वीप married by करकंड.

चंद्रर्णि (चंदारिसि) X, 28, 1. The gotra of कनकामर the author.

जयदेव (°एव) I, 2, 9 A Jain author.
(see Intro)

तार II, 2, 3. He is said to have raised the Vijayardha mountain.
(असुरदेवता इति टिप्पण्यम्)

दशरथ (दसरह) III, 1, 12. King of Ayodhya, father of Rama,

दामोदर (°यर) III, 21, 10; IX, 17, 10. epithet of Vishnu.

धनदत्त (धणयत) X, 10, 9 A merchant of नालंद.

धनदत्त (धणयत). X, 1, 14. Cowherd of

धनमित्र of तेरापट्टन who was born as करकंड in the next birth.

धनपाल (धण°) X, 10, 10. The son of धनदत्त merchant of नालंद.

धनमती (धणमई) X, 10, 8. Daughter of वसुमित्र and नागदत्ता of ताम्रलिसि, and married to धनपाल of नालंद

धनमित्र (धणमित) X, 1, 11. A merchant of तेरापट्टन.

धनमित्रा (धणमिता) X, 10, 9. Wife of धनदत्त merchant of नालंद.

धनवती (धणवइ) X, 1, 12. Wife of धनमित्र merchant of तेरापट्टन.

धनश्री (धणसिरी) X, 10, 8. Second daughter of वसुमित्र and नागदत्ता of ताम्रलिसि, married to वसुमित्र of कौशाम्बी

धाढ़ीवाहन (°जु) I, 4, 10; II, 5, 2; III, 11, 8. King of चम्पा, father of करकंड. (See Notes I, 4, 10).

धूमकेतु (°उ) VI, 10, 4. A विद्याधर ruling at जयंती in विद्याधर-पर्वत.

नरवाहनदत्त (ण°) V, 19, 9. etc. Prince of कौशाम्बी. (for story see Intro).

नागदत्ता (णाय°) X, 6, 3. A merchant of श्रावस्ति.

नागदत्ता (णाय°) X, 6, 7. Wife of नागदत्त of श्रावस्ति.

नागदत्ता (णाय°) X, 10, 6; Wife of वसुमित्र of ताम्रलिसि, the faithless wife of नागदत्त in her former birth.

नारायण (ण°) X, 25, 3. An epithet of Vishnu.

नील (णी°) V, 2, 2; V, 3, 8; X, 1, 8. A विद्याधर who ruled at रथनूपुर but

later on migrated to तेरापुर and built the first cave there.

पश्चदेव (पउमएउ) VI, 11, 3. A विद्याधर of उपलखोडि

पश्चायती (पउम.वइ, पोमा०) I, 7, 9; II, 1, 12; II, 5, 3; II, 6, 7; III, 9, 1. The daughter of वसुपाल king of कौशाम्बी, wife of धार्तीवाहन king of चम्पा and mother of करकंड the hero.

पवनवेग (पवणवेउ) II, 12, 4. A राक्षस.

पवनवेग (पवणवेउ) VI, 11, 4. A विद्याधर son of मनोवेगा.

पाश्वर्य जिनेन्द्र (पास जिणिंद) V, 2, 5. The 23rd Tirthankara.

पुष्पकन्त (पुष्पयंत) I, 2, 9. A Jain Apabhramsa poet (see Intro).

प्रद्युम्न (पञ्जुम्नु) III, 21, 10. Son of दामोदर (कृष्ण).

बलदेव (°एउ) IX, 7, 9; X 25, 3. The elder brother of नारायण.

बलभद्र (°हैद) IX, 5, 5. same as बलदेव. बालदेव II, 2, 8. The Vidyadhara who took Karakanda away from his mother.

भरतेश्वर (°हैसर) IV, 4, 10; V, 5, 5. The first Chakravarti, son of कृष्णभद्र, the first Tirthankara.

भूपाल (भूवाल) X, 29, 5. A king contemporary of our author (see Intro).

मंगलदेव (°एव) I, 2, 1; X, 28, 3. The teacher of कनकामर.

मतिवर (मई०) IV, 1, 1; IV, 1, 3 The minister of करकंड.

मदनदेव (मयणएउ) VI, 11, 3. The son of पश्चदेव विद्याधर He was transformed into a parrot by the daughter of a sage.

मदनामर (मयणामर) VI, 10, 8; VI, 12, 2; VI, 12, 6. Same as मदनदेव.

मदनावलि (मयणा०) III, 5, 10; V, 15, 1. Daughter of अजवर्मी of गिरिनगर and wife of करकंड.

मधुसूदन (महसूण) VI, 4, 9. A Brahman of मथुरा (for story see Intro).

मनोवेग (मणवेय) VI, 11, 4. A विद्याधर of उत्तरवेद्यर्थ; father of पवनवेग.

महानील (महणील) V, 2, 2. Brother of नील.

महेश (°स). II, 2, 7. God Siva.

माधव (माहव) VI, 4, 9. A Brahman of मथुरा (for story see Intro).

यशोधर (जसहर) V, 8, 10. A मुनि met by अवितवेग and सुवेग in the सद्ब्रह्मकृत वैत्यालय at Terapur.

यशोधर (जसहर) X, 5, 1. A मुनि whom करकंड in his former life wanted to worship.

यशोभद्र (जसहै) II, 7, 5; II, 8, 1. A मुनि who came to the cemetery of दंतीपुर.

रतिविभ्रमा (रद्विभम) VI, 12, 10; VI, 15, 9; VI, 16, 2. A विद्याधरी of कनकपुर married by नरवाहनदत्त.

रतिवेगा (रद्वेय) VII, 7, 5; X, 24, 2. The princess of सिंहल married by करकंड.

रत्नलेखा (रथणलेह) VIII, 10, 5.
A damsel of छोहारद्वीप married by नरवाहनदत्.

रत्नावली (रथणावलि) VII, 16, 4;
X, 24, 3. A विद्याधरी of तिलकद्वीप married by करकंड.

रत्नहो X, 29, 13. Son of the minister who patronised कनकामर.

राघव (राहव) VII, 5, 1. The descendant of रघु i. e. राम.

राधण V, 5, 1. Ancestor of सूरप्रभ who built the Jain temple on पूर्णी hill.

राहुल X, 29, 13. Son of the minister who patronised the author.

लंका IV, 11, 1; V, 5, 1. The capital of राधण and his descendants.

लंबश्चलंथा VIII, 13, 1. The bawd (कुटिनी) of खंभायच्च who gave shelter to रत्नलेखा.

लीलावती (°वद) VI, 16, 3. A विद्याधरी of कनकद्वीप married by नरवाहनदत्.

वस्त्रराज (वच्छराउ) VI, 1, 4. King of कौशाम्बी, father of नरवाहनदत्.

वरदत्त VII, 1, 10. The minister of अरिदमन.

वसुदत्त X, 11, 2. Son of वसुपाल, merchant of कौशाम्बी.

वसुपाल I, 7, 9; X, 12, 6. King of कौशाम्बी, father of पश्चावती the mother of करकंड.

वसुपाल X, 9, 12. King of चंपापुरी, father of धाढीवाहन.

वसुपाल X, 23, 7. Son and successor of करकंड.

वसुमती (°मद) X, 9, 12. Wife of king वसुपाल of चंपा, and mother of धाढीवाहन.

वसुमती (°मद) X, 11, 1. Wife of वसुपाल merchant of कौशाम्बी.

वसुमती (°मद) X, 12, 6. Wife of वसुपाल king of कौशाम्बी.

वसुमित्र (°त) X, 10, 6. A merchant of ताम्रालिसि.

वात्सायन (वच्छायण) II, 9, 3. The author of आपसूत्र a work on erotics. It is used here in the sense of the science of erotics.

वायुवेग (वाउवेउ) V, 1, 3. A विद्याधर who narrated to करकंड the account of the building of the cave at Terapur.

विजयपाल (विजवाल) X, 29, 1. A king of आसाइन, contemporary of कनकामर.

विद्युत्प्रभा (विज्जुप्पह) II, 2, 6. King of विद्युत्प्रभा, father of गुणनिकेत.

विमलादेवी (°एवि) VI, 13, 10. Wife of हंसरथ विद्याधर of कनकपुर.

विमला VIII, 1, 9. Wife of अरिदमन of Ujjain.

वीरभद्र (°इ) II, 7, 5. A sage who arrived at the cemetery of दंतीपुर.

वेगमती (वेयमद) VI, 16, 3. A विद्याधरी of कनकपुर married by नरवाहनदत्.

वेगवती (°वद) VI, 14, 4. A विद्याधरी of कनकपुर.

शिव (सिउ) IV, 3, 1; IV, 4, 8. King of Terapur who visited करकंड and who probably gave the name of धाराशिव to the place.

शीलगुप्त (सीलगुप्त) IX, 1, 10. The sage from whom करकंड took दीक्षा.

शीरेणा (सिरिसेणा) V, 5, 3. Wife of सूरप्रभ king of लंका.

समंतभद्र (°६) I, 2, 8. A Jain logician (see Intro.)

समाधिगुप्त (°दिगुप्त) II, 6, 9. A sage from whom पद्मावती, the mother of करकंड took vows.

सम्पति (°६) II, 8, 4. A Brahman from whom करकंड wrested the three lucky bamboos.

सिद्धसेन (°८) I, 2, 8. A Jain logician (see Intro.).

सुदर्शन (°दसण) II, 14, 4. A merchant (see Intro., the story of low company).

सुनन्दा (°णदा) VI, 10, 4. Wife of धूमकेतु विद्याधर.

सुमित्रा (°ता) X, 18, 4. Daughter of the king of उच्चैन.

सुधीरा VI, 1, 5. Wife of वस्त्रराज, mother of नरवाहनदत्त.

सुषेग IV, 8, 2; V, 4, 2; V, 10, 8; V, 11, 9. Brother of अभितेवेग विद्याधर, reborn as an elephant.

सुवत (सुव्वत) II, 3, 5. A sage on the Vindhya, by whose curse गुणनिकेत lost his Vidya and became a मातंग.

सुरप्रभ (°प्रह) V, 5, 2. King of लंका, descendant of राष्ट्र. He built the Jain temple on the पूर्वी mountain.

स्वयंभू (स्वयंभु) I, 2, 9. A Jain Apabhraṇa poet (see Intro.).

हरि IV, 11, 2; IX, 5, 5. An epithet of विष्णु.

हंसरथ (°रह) VI, 13, 9. A विद्याधर, king of कनकपुर. He carried away the wife of नरवाहनदत्त.

हैममाला (°ल) II, 2, 9; II, 6, 5. Wife of गुणनिकेत; the adopted mother of करकंड.

Index of Geographical Names

WITH NOTES.

INDEX OF GEOGRAPHICAL NAMES WITH NOTES.

In writing the geographical notes the following abbreviations have been used:—

Arch. Re.—Archaeological Survey of India Report.

Bh. Nat.—Bharata's *Nātya-sāstra*.

Cun. Geo.—Cunningham's Ancient Geography of India.

Cun. S B.—Cunningham's Stupa of Barhut.

Dey. Geo.—Geographical Dictionary of Ancient and Mediaeval India by Nandlal Dey.

Ep. Ind.—Epigraphia Indica.

J. Stupa.—Jain stupa and other Antiquities of Mathura by V. Smith.

Kss.—Kathā-sarit-sāgara of Somadeva.

Mbh.—Mahābhārata.

Padma P.—Padma Purāṇa of Ravishenācārya.

Ram.—Rāmā�ana.

S I J.—South Indian Jainism by Ramasvami Iyangar.

T S P.—Trisasthi-salākā-purusa-carita of Hemacandra.

Vayu P.—Vāyu Purāṇa.

Vikram.—Vikramanka-deva-carita, Buhler's edition.

V P.—Vishnu Purāṇa.

अयोध्या III, १, १२. The birthplace of Rama in Oudh. Also the birthplace of the first Tirtham-kara Adinatha.

अंगदेश I, ३, ५. With capital at चर्मा. The country about Bhagalpur including Monghyr. The king-

dom of Romapada of the Ramayana and Karna of the Mahabharata. For the significance of the name, see Ramayana Balakanda XXIII, १४.

अमरपुरी (अमराडरी) III, २२, ५. The city of gods.

अवंति देश VIII, 1, 6. With capital at उज्जैनी, ruled by king अरिदमन. It was the ancient name of Malwa in central India.

आंध्र (अंध) II, 2, 11 Between it and कलिंग stood the mountain विष्णु. The country between the Godavari and the Krishna. Its capital was Dhanakataka or Amaravati at the mouth of the Krishna. The ancient kingdom of the Andhras also called Satavahanas or Satakarnis.

आसाइय X, 28, 4. The town where Kanakamara wrote the Karakandacariu (see Introduction).

उज्जैनी or उज्जयिनी (उज्जेणी) VIII, 1, 7; X, 18, 4. The capital of Avanti desa of ancient fame, situated on the river Sipra.

उत्तरवेद्यर्थ (°वेद्यहृष्ट) VI, 11, 4. The northern वेद्यर्थ which see.

उप्पलखेडि VI, 11 2. A town in विजयार्ध or वेद्यर्थ, ruled by पश्चदेव (पतमदेव) विद्याधर

कनकपुर (कण्यउर) VI, 13, 8. A town on the bank of Sindhu in Vija-yardha, ruled by Hamsaratha Vidyadhara.

कलिंग II, 2, 11; X, 10, 2. According to *Uttorādhyayana Sutra XVII*, 460, Karadanda ruled here. It is identified with the Northern Circars, a country lying on the south of Orissa. Its capital was Dantapur or Dantipur.

कलिंजर I, 12, 9; ९गिरि VI, 2, 4. Probably identical with Kalan-gala mentioned as the eastern boundary of the middle country in Vinaya II, 38. (Cunningham's Geography P. 723). Our Kalin-jar might be identified with Keunjar of the maps in Orissa on the Baitarni river and close to a mountain range, an offshoot of Mahendra. It is near Puri with which Dantipur is identi-fied. The name is at present borne by a celebrated fortress in Bundelkhanda, in the Badausa subdivision of the Banda district of U. P.

कान्यकुञ्ज (कणउन्ज ण्यर) II, 10, 4. Modern Kanouj. It was the capital of the southern Pancala during the Buddhist period. (Rhys David's Buddhist India p. 27). Harshavardhana ruled there when he was visited by Hiuen Tsang in 636 A. D. It was the birth-place of Visva-mitra (Ramayana, Balakanda)

कालिंदी III, 9, 4; etc. Another name of the river Jamna (Yamuna)

कुसुमपुर (°भर) I, 6, 1; X, 13, 5. Another name for Pataliputra which was the capital of Magadha under the Nandas and the Mauryas. In the Sanskrit drama Mudra-rakshasa, it is mentioned as the capital of

Chandragupta Maurya, and as situated on the river Sona. It is also described by Megasthenes. It was built by Ajatasatru in 480 B. C. (Mahavagga VI, 28).

कौंकण VIII, १२, ९. The country between the Western Ghats and the sea from about Bombay southward to Goa. Hiuen Tsang makes mention of one Kong-pien-na-pu-lo or Konkanpur, probably identical with Annagundi on the northern bank of the Tungabhadra river (Cun. Geo. p. 632, 745).

केलाश (कल्लास) visited by Bharata (son of the first Tirthamkara Adinath) who also built temples there. IV, 4, 10; V, 5, 5. It was once lifted up by the king of Lanka (Ravana) IV, 11, 1. A celebrated mountain of Pauranic fame. It is identified with the Kangrin-poche of the Tibetans, about 25 miles to the north of Manasa lake, and to the east of the Niti pass (Dey. Geo.) It is also called Ashtapada. The first Tirthamkara Rshabha is said to have practised penance there and his son Bharata visited it during his journey of conquest (Jinasena's Adipurana).

कौशाम्बी (कुसंभि) I, ७, ९; X, ११, १; X, १२, ६. The capital of the Vatsas ruled over by Naravahanadatta VI, १, ३. Founded by Kusamba

the son of Kusa (Ram. Balakanda XXXII, 6). Fa Hian locates it 13 yojanas N W of the Deer Park (modern Sarnath near Benares). It is identified with Kosam a village on the Jumna 30 miles S W of Allahabad, which is still called Kausambi by the Jains. Ancient coins are frequently discovered here and an ancient Jain inscription of the Kushan period has been found (Arch. Re. 1913-14; Ep. Ind. II, 240).

खंभायच्च पट्टण VIII, १२, १०. Modern Cambay, being at the head of a gulf of the same name, was an important trade port in ancient times, but has now lost its importance owing to the silting up of the gulf.

गंगानन्दी (°गंड) I, ३, ३; III, १२, ५; III, २०, ७; IV, १४, ६; X, १३, २. The river Ganges.

गगनतल (गणयल) V, ३, ९. A town in उत्तरवेद्यर्थ, where lived the two Vidyadharas Amitavega and Suvega.

गिरिनगर (°ग्नर) III, ५, ७. In Saurastra (सारद्वेष) ruled by king Ajavarma. It is represented by modern Junagadh in Gujrat, the old name being transferred to the hill about ten miles east. The 22nd Tirthamkara Neminatha practised

austerities here and the hill is even now held sacred to him and is a place of pilgrimage for Jains. The inscriptions of Asoka, Rudradamana and Skandagupta are found engraved here on a single rock.

गोवद्धन (गोवद्धण) IV, 11, 2. A hill 18 miles from Brindavana in the district of Muttra. Krishna is said to have taken it upon his little finger and held it as an umbrella over the heads of his cattle and townsmen to protect them from the deluge of rain poured upon them by Indra. (Mbh. Udyoga, chap. 129).

चम्पा I, 3, 12; II, 5, 2; X, 9, 12. Capital of Anga country, ruled by Dhadi-vahana son of Vasupala and father of Karakanda. It was the birth-place of the twelfth Tirthamkara Vasupujya. It is mentioned in the Ramayana, Mahabharata and other Puranas. Hiuen Tsang mentions it as Chenpo and locates it at a distance of 300 li or 50 miles east of Monghyr, on the strength of which Cunningham identifies it with Patharghata, 24 miles east of Bhagalpur. But N. L. Dey identifies it with Campanagar four miles to the west of Bhagalpur. (Cun. Geo; Dey Geo.)

चेर IV, 1, 5; VIII, 18, 5. In Dravida country whose kings did not at first submit to Karakanda but were subsequently overpowered. Mentioned in Asoka inscriptions as Keralaputra, and by Periplus as *Cerobothra*. The country, at one time, comprised the present kingdom of Mysore, Coimbatore, Salem, South Malabar, Travancore and Cochin. According to Ptolemy (2nd Cent. AD.) its Capital was Karour or Karur, also called Vangi. The Pandya country lay to its south.

चोड II, 10, 5; IV, 1, 5, VIII, 18, 5. In Dravida country. Its king did not at first submit to Karakanda but was subsequently overpowered. It is mentioned in the Varttika of Katyayana, inscriptions of Asoka and the epics. Identical, probably, with Hiuen Tsang's Choliya (Chu-li-ye or Jho-li-ye) which he describes as a small district 2400 li or 400 miles in circuit and 1000 li or 167 miles south-west from Dhankataka. It is the modern Coromandal Coast. Its capital was Uraiur on the Kaveri and later Kanchipur, Combakonum and Tanjore. During the time of our author the Caudas seem to have been the leading power of the South.

छोहारद्वीप VIII, 10, 3. King Aridamana of Ujjain, after crossing the sea, reached there and married Ratnalekha. Seems to have been some island off the western coast.

जंबूद्वीप I, 3, 1; V, 1, 3. etc. The continent surrounded by the briny ocean (लवणार्णव) and one hundred thousand yojanas in extent; in which the Bharata kshetra is situated; so called because it is characterised by a Jambu tree.

जयन्ती VI, 10, 3. A town in the southern part of the Vidyadhara mountain (Vediardha), where Dhumaketu Vidyadhara ruled. (see वेयर्थ).

ताम्रलिपि (तामलिति) X, 10. 5. A town mentioned in the Mbh., the Puranas and the Buddhist works. It was celebrated as a maritime port (Kss XII, 14.) It was from here that Vijaya is said to have sailed for Ceylon. Fa Hian describes it as being at the sea mouth, 50 yojanas east of Campa. It was the capital of the Sumha country. Formerly, at the mouth of the Ganges, but is now situated on the western bank of the Rupanarain in the district of Midnapur in Bengal and is called Tamluk.

तिलकद्वीप (दंड) VII, 15, 1. While returning from Simhala by sea,

Karakanda was carried away to this island by a Vidyadhari. It may be one of the few flat islands off the Jaffna peninsula which forms the extreme north of Ceylon, and was the gateway by which the hardworking Tamils of South India entered Ceylon. It is also mentioned in the Bhavis-yatta-kaha of Dhnapala

दक्षिणापथ (दक्षिणवह) IV, 2, 4; Ancient name of Deccan i. e. the part of India to the south of the Narmada. The name occurs in the Pali books of the Buddhists. It is the Dakkinabades of the Greeks. It is defined in Bh. Nat. XIII, 26, as follows:—

महेन्द्रो मलयः सहो मेलकः पलिपिखः
एतेषु संथिता देशाः स क्षेयो दक्षिणापथः॥

दंतीपुर I, 14, 4; II, 5, 4; II, 19, 3; III, 1, 2; III, 11, 9. Here Padmavati was taken by the elephant running away from Campa. Karakanda was born in its vicinity and later was crowned king of the city. It is identical with Dantapur, the ancient capital of Kalinga, mentioned in Pali books in connection with the tooth-relic of Buddha (see Datthavansa). It is probably the Dandagula, 'guda or 'pula of Pliny. Cunningham identifies it with Rajamahandri while N. L.

Dey identifies it with Puri. Danti being a synonym for Hasti (elephant) later writers have mistaken it for Hastinapur.

द्रविड़देश IV, 1, 4; VIII, 18, 4. The land of the three kingdoms, *Coda*, *Cera* and *Pandy*. *Dumirica* of Periplus and *Damirike* of Ptolemy. Acc. to Mbh. *Vanaparva*, 118, its northern boundary was the Godavari. Later, the southern part of the Peninsula bounded on the north by the *Krishna* and the *Tungabhadra* was called as such. It is otherwise known as the Tamil country. It was also called Coda (Vikram. Intro. P. 27 Note)

नालन्द (° नालंद) X, 10, 9. The most famous seat of Buddhist learning. Fa Hian places the hamlet of Nalo at one yojana or seven miles from the hill of the isolated Rock (Giryeka) and also the same distance from new Rajagriha. It is now identified with Bargaon or Badgaon (Vatagrama or Vihara-grama) which lies seven miles to the north west of Rajagriha in the district of Patna. Excavations carried on at the place have revealed traces of the vast Buddhist monastery.

पाण्ड्य (पण्ड or पण्ड्य) IV, 1, 5; VIII,

18, 5. Mentioned in the epics, the Varttikas of Katyayana and the inscriptions of Asoka. Megasthenes refers to Pandoe as the only Indian race ruled by women. The country corresponded roughly to the Madura and Tinnevelly districts, Travancore and parts of Coimbatore and Cochin. Its capital was Madura (Mathura or Dakshina Mathura). In the seventh Century A.D. the Pandyas conquered the Cola and Cera territories, but were subdued by the Colas in the middle of the ninth century.

पूरी (सिरि पूरी) V, 4, 6; V, 5, 3. A mountain in the Malaya (Mala-bar) country on which stood the temple of the 24 Tirthankaras reputed to have been built by the lord of Lanka, a descendant of Ravana, from where the Vidyadharas picked up the image of Parsvanatha on their way to Simhala. It is probably identical with the Podyil hill in the Western Ghats, south of the Palaghat gap and west of Tinnevelly (see SIJ.)

प्रतिष्ठान (पश्टुण) VI, 9, 2. Going to the Ganges from Kausambi, Naravahanadatta came to this place. So it can not be the Pratisthana on the Godavari. It is probably identical with Jhusi opposite to

Allahabad across the Ganges which is still called Pratisthanapur. It is mentioned in the Mahabharata and the Kurma and Agni Puranas. It was the capital of king Pururavas of the Vikramorvasiyam. Acc. to Ram. Uttara kanda 90, 22, it was founded by king Ila

प्रयाग (पयाग) VI, 6, 5; VI, 7, 7. Two Brahmins Madhava and Madhusudana of Muttra go there one after another to terminate their life through sheer disgust. Compare this with the description of the place given by Hiuen Tsang " In the city there is a Deva temple beautifully ornamented and celebrated for its numerous miracles. Before the hall of the temple, there is a great tree with spreading boughs and branches and casting a deep shadow. There was a body-eating demon here who, depending on the custom (of committing suicide) made his abode here. Accordingly, on the left and right one sees heaps of bones. Hence, when a person comes to this temple, there is everything to persuade him to despise his life and give it up; he is encouraged there to, both by promptings of the heretics and also by the seduction of the evil spirit. From very early days till

now this very false custom has been practised." Ravishena in his Padma P. III, 281, mentions it as follows:-

प्रयाग इति देशोऽसौ प्रजाभ्योऽस्मिन्नाते यतः ।
प्रकृष्टो वा कृतस्त्यागः प्रयागस्तेन कीर्तिः ॥

It is identical with Allahabad
भरतश्चेत्र (भरहच्छत्र) I, 3, 3; II, 2, 1; IV,
1, 3; V, 1, 5; X, 1, 7; X, 6, 2.
same as Bharata-varsa, by which name India is mentioned in all ancient books.

मलय ("विषय") V, 4, 5; V, 5, 4. The Malayalam or Malabar country including Cochin and Travancore, the Malayagiri and the southern part of the Western Ghats. Famous for its sandal. It included the *Pudi* mountain.

मधुरापुरी (मधुराउरि) VI, 4, 8; Modern Muttra in U. P. The capital of the ancient Surasena, the habitat of the Sauraseni Prakrit. Hence also called Sauripura, It was the birth-place of Krishna. Many Jain remains have been excavated at Kankali-tila (J. Stupa.) It had trade connections with the south in very ancient times (see stories of Mahilaropya in Panchatantra.)

मेरु I, 16, 3; II, 3, 8; V, 3, 6. A mountain of Pauranic fame, also called Sumeru. Identified with the Rudra-Himalaya in Garhwal where the river Ganges has its

source near Badarikashrama (Dey. Geo; Mbh. Santi 335, 336). It is also called Pancha-Parvat, for boundaries of which see Matsya P. 113; Padma P. 128. In sound at least, it agrees with Meros mountain which was ascended by Alexander (Mac Crindle: Invasions of India, P. 338) and which is identified with Marhoh near Jalalabad in the Punjab.

यमुना (जउणा) X, 12, 9. The river Jumna.

रथनूपुर (रथोउर) V, 2, 1; X, 1, 8. A town in south Vediardha from where came Nila and Mahanila who established themselves at Terapur and excavated the first cave there.

लंका V, 4 5; V, 5, 1 Amitavega and Suvega had to cross the Malaya (Malbar) to reach it. The king of Lanka, a descendant of Ravana had built a Jina temple at Pudi in Malaya. It is described as Trikuta or three peaked in the Ram. Sundara kanda chap. 1. It is believed by some to be identical with the present Mantotte in Ceylon. Others think it to be a town now submerged in to the sea (Mutu Coomar Swami's Datha vamsa p. 97). Sardar Kibe has tried to locate it near Amarakantaka in the Central Provinces. Dr. Jacobi located it in Assam, while Mr. V. H. Vader places

it some where at the equator (IHQ. II, 345; IV, 339, 694.)

वत्स (वच्छ) VI, 1, 3. The country round about Kausambi which was the capital. King Udayana of classical fame and his son Naravahanadatta of the Kathasarit-sagara and of the present work, belonged to it.

वाणारसि II, 16, 3. Modern Benares in U. P. It is sacred to the Jains being the birthplace of their 7th and 23rd Tirthamkaras. Close to it is Saranath which is so called because it was the birthplace of the 11th Tirthamkara Sreyamsanatha. Benares is one of the most sacred places of the Hindus. It was the capital of Kasi (Ram. Uttarakanda 48) which, at the time of Buddha, formed a part of the Kosala kingdom. According to one account, it was founded by Kasa or Kasiraja, a descendant of Pururavasa king of Pratisthana. It was visited by Hiuen Tsang who has recorded a description of it.

विजयार्द्ध (विजयद्वृह्णि) II, 2, 1; V, 1, 6; V, 7, 2; VI, 11, 2; VI, 13, 7. A mountain in the north of the Bharata Kshetra, so called because it marks half the conquest of a cakravartin. Same as Vediardha.

विद्याधर पर्वत VI, 10, 3. Same as Vediardha.

विद्युत्प्रभ (विज्ञुप्पह) II, 2, 5. A town in Southern Vediardha.

विन्ध्य (विज्ञ) I, 12, 8; II, 2, 11. The Vindhya mountain. It included Kalinjar, and is said to lie between *Andhra* and *Kalinga*.

वेद्यर्थ (वेद्यहु) गिरि V, 3, 9; X, 1, 7. The mountain of the Vidyadharas. According to the *Kss*, XIV, 3, 65-66, 'On the Himacala mountain there are two Vediardhas of Vidyadharas, the northern and the southern. On the other side of the Kailasa is the northern Vediardha and on the lower side is the southern Vediardha.' (See Intro.) According to Hemacandra's TSP. Vaitadhyā mountain was 400 miles long touching the rivers Ganges and Sindha on either side. It was given as dominion to Nami and Vinami by Dharenendra the protecting deity of the first Tirthamkara Adinath. Nami occupied the southern Vaitadhyā and founded fifty cities in it including Jayanti and Rathanupura Cakravala, and Vinami occupied the northern Vaitadhyā and similarly founded another fifty towns.

आवस्तीपुरी (सावस्तिपुरि) X, 6, 2. Modern Sahet Mahet on the Rapti river in the Gonda district of Oudh. It was the birth-place

of the 3rd and 8th Tirthamkaras *Sumatinatha* and *Candraprabha* on account of which it is also known amongst the Jains as *Candrapuri*. It was the capital of Uttara Kosala (Ram. Uttara kanda 121). It was founded by Sravasta the king of the solar race (V P. IV, 2, 13). Rama, when dividing his kingdom, gave it to Lava (Vayu P. Uttara, 26). At the time of Buddha, Prasenjit was the king of Uttara Kosala with his capital at Sravasti. His son Jet built the Jeta-vana-vihara close to the town where Buddha resided for 25 years, and out of the 498 Jatakas (birth stories) 416 were told at this place. (Cun. SB. p. 90; Arch. Re I, 330.) Excavations carried on at the place have revealed numerous Jain images mostly of the 11th century. (Arch. Re. 1907-08).

सत्यलक्ष्मीपुर (सच्चलच्छीं) VII, 5, 2. Home of the Khecara who met Karakanda at Terapur.

सहस्रकूटभवन V, 8, 9. Name of a temple at Terapur. May refer to the first cave built by Nila and Mahanila which is said to have had a thousand pillars (Sahasa-khambha). On inquiry Mr. Nemchand Balchand Gandhi of Osmanabad wrote to me to

say that in Dhara Siva there was a Sahasrakuta-Jina-laya which is now ruined. Some pillars are traceable in the mosques and other buildings of the place. Some images of that temple were lying in the compound of Kazi Mahal, but they have now been removed from there to another house." (Letter dated 11-9-31).

सिधु I, 3, 3. The river Indus.

सिहलद्वीप VII, ८, 4. Modern Ceylon.

Karakanda visited it, married the daughter of the king of the island and returned by sea.

सुरसरित् III, ९, ४; VI, ९, १; VIII, ७, ४. The river Ganges.

सौराष्ट्रदेश (सोरकु देस) III, ५, ६. The peninsula of Gujrat and Kathiawad; the Syraстrene of Ptolemy and Sula-cha of Hiuen Tsang who locates its capital at the foot of Mount Yeuchen-ta(Ujjanta SK. Urjayat.) which is also mentioned in the inscription of Rudradaman and Skanda-gupta. It is, thus, the old city of Junagadh which is the same as Girinagara mentioned by our author as the capital (see गिरिनगर).

हिमवत् गिरि III, १२, ७. The mountain Himalaya where the Ganges has its source.

NOTES

CRITICAL AND EXPLANATORY,

NOTES

After a complete translation and glossary together with indices of personal and geographical names with notes, as well as the material reserved for the Introduction, what remains to be given under this head is elucidation of technical terms of Jaina religion and a discussion of the few difficult and obscure expressions. The necessity of lengthy explanations of technical terms has been avoided by giving full references to standard works.

I.

I, 2, 8. For सिद्धसेन and others mentioned here see Introduction.

I, 2, 5. त रे व्व इ—तरितुम्. See also I, 5, 5 देवए—दातुम्, and वहेवइ—वभितुम् (हन्तुम्).

I, 3, 7. जहि हालिणि etc. cf. Nayak. I, 13, 7-8; Jasa. I, 21, 7.

I, 4, 2. It is difficult to say what कउसीस exactly means here. The tippana on the word is कोसीसा which in Hindi is equivalent to कासीस=green vitriol or sulphate of iron. (For construing the line in this sense of the word see translation). We could also dissolve the word as कउसी+सअ=कौशी+शत hundreds of silk (banners). In this sense cf. Jasaharacariu I, 3, 17 'चलचिंधहि मिलियहि णहयलि चुलियहि छिवइ व सगु सयं भुअहि। But silk banners are separately mentioned further on in line 5. If कउ could be equated with some word meaning a house or mansion then the word could be taken to mean हर्म्य+शीष (शिखर) which would suit the context excellently.

I, 4, 10. धात्रीवाहन literally means 'leader of an assault' धाटी+वाहन. The name is given as दहिवाहन in Prakrit and दन्तिवाहन in Sanskrit versions of the story. (see Appendices) At one place Subhacandra also gives धात्रीवाह (दन्तिवाहन इत्याद्यो धात्रीवाहापरमिधः II, 38).

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I, 7. In this and similar other stanzas (III, 15; 17; IV, 16; VII, 9; 10; VIII, 1; 3; 4; IX, 3,) we find a predominance of the Maharastri Prakrit.

I, 13. The escape of the king as described here strikes one as very unchivalrous. The account in Devendra's story is superior (see Appendix B).

I, 14, 2. म य र हि य उ etc. मृगरहितमत एवं नीरसं वनं यथा मदरहितः अत एव नीरसः मोक्षः।

I, 162. The exact meaning of this line is not quite clear. My translation of the line is merely verbal taking the words as सर्वं शरीर-भिष्ठुन्न्या इह सृते जंथे कदल्या ।

I, 17, 4. I have interpreted the line as तुष्टखण्डे अधिष्ठितः धारा॒ः येषां ते तथा॒ भूताः श्लेन भिन्नाः चोरजाराः (व्याः) | Compare this stanza with a similar one in Jasahara-cariu I, 13.

1

II, i, ii. Compare एकस्य दुःखस्य न यावदन्तं गच्छाम्यहं पारमिवार्णवस्य ।
तावद् द्वितीयः समुपस्थितं मे छिद्रेष्वनर्था बहुलीभवन्ति ॥

II, 2, 3. तार means (1) Vishnu (2) Siva (3) The mysterious symbol औ. But the tippana on the word is असुरदेवता. This suits our context quite alright.

II 2, 4. जणहि=यानैः has been shortened for the sake of metre.

II, 2, 8. Both Subhacandra and Nemidatta in their version of the story take Baladeva to be the name of the Vidyadhara, and I have followed the same in my translation. But गुणनिकेत occurs again in II, 5, 6, which leads one to suspect that perhaps this was meant by our author to be the name of the Vidyadhara.

II, 3, 3 अयमाणु-अ+या+शान्त् (शत्) = अगच्छत् unmoving.

II, 3, 6. The line has to be construed as—

(यस्य) प्रवृद्धा कीर्तिः जनानां प्रशंसिनी (प्रशस्था) । (येन) निवेशिते लोचने नासाप्रदेशे ।

II, 6, 7-8. The corresponding description in Subhacandra's work is—

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अथ पद्मावती खिन्ना गान्धारीं क्षान्तिकां क्षमाम् । क्षणात्सा खेदतो दक्षा शिभाय सुखापिद्ये ॥ ५३ ॥

तथा पद्मा । जगामाशु चुपद्माभा जिनालयम् । निस्पृहीति पदं प्रोच्य ननाम च जिनाकृतीः ॥ ५४ ॥

समाधिगुप्तनामानं मुनिं गुप्तिव्यात्मकं । त्रिरत्नरजितं रमयं सा ववन्दे विदांवरा ॥ ५५ ॥ canto II

Subhacandra goes on to say that Padmavati requested the sage to give her *Diksha*, the latter refused saying that she had broken a vow three times in her past life as a result of which she had experienced separation from her father, husband and son in this life, and that she would be fit for *Diksha* when the sin is completely pacified when her son would be crowned king. (For her breaking a vow in her past life, see X, 12, 3).

II, 7, 7. जलमल्लेण विलित्तग—Neglecting the body altogether and allowing dirt to settle on it was a form of penance and those ascetics who practised it were given the title of मलधारिन् (see Jaina Silalekha Samgraha, Index.) जल meant perspiration and the dirt settled on it, while मल meant the excretions of the nose, eyes, ears, etc. See प्रतिष्ठापाठ of जयसेन p. 223—

स्वेदावलम्बितरजोनिचयो हि येषामुत्क्षिप्य वायुविसरेण यदेगमेति ।

तस्याशु नाशमुपगति रुजां समूहो जलैषधीशमुनयस्त इमे मुनंतु ॥ ६९० ॥

नासाक्षिकर्णरदनादिभवं मलं यज्ञैरोग्यकारि वमनज्वरकासभाजाम् ।

तेषां मलैषधसुर्कार्दिंजुपां मूनीनां पादार्चनेन भवरोगहति निंतान्तम् ॥ ६९१ ॥

II, 7, 9. The corresponding portion in Subhacandra's work is—

तत्र कञ्चिददर्शाशु नृकपालमुखे पुनः ।

नेत्रयोष्म समुत्पन्नं वैषुत्रयं त्रिलोकवत् ॥ III, 68.

II, 9. Compare similar passages in Jasa. I, 24; Naya. III, 1; Bhavis. II, 2.

II, 15, 2. As the line stands it should be construed as अस्य राज्ञः वर्द्धिणीमासेन निश्चयेन जीवामि (तत्) मयं दीयताम् ।

II, 18, 3. For the translation of this line substitute ' Two crimes more I shall still forgive '. Subhacandra's translation is एकोऽयमपराधस्तु क्षान्तो द्वावपराधकौ । सोऽव्यौ मयका (? मया) प्रीत्या मंत्रिष्ठोऽस्य सुखेष्विः ॥ IV, 57 .

II, 20, 7. चत्वरवंतु has been translated and explained in the glossary as an adjective of गजः It is, however, also possible to take it as an adjective of पद्म � being equivalent to चत्वरवत् full of squares. Subhacandra has-

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ब्रान्त्वाथ पत्तने पद्मी पथ्यापणसुपद्धतौ ।
गेहे गेहे महाभ्यासश्वत्वे चत्वरे पुनः । IV, 101.

III.

III, 2. Compare this passage with Nayak. V, 8, 10-15.

III, 4, 1. For the history of the bamboos see II, 7-8

III, 7, 7. We could take the whole of the first foot as one compound and make it an adjective of हडं (अरिदुःसह-मोटन-भट-सहायः अहम्). But from the context it does not appear that he was accompanied by any other person.

III, 19, 2. व इ सा ह था जु बैशाखस्थानं is an attitude in shooting in which the archer stands with the feet a span apart. Apte: Sans. Eng. Dictionary.

IV.

IV, 1, 4. The three old Dravidian kingdoms of the South are conceived here as still very powerful and forming a confederacy with the Colas at the head.

IV, 12, 4. For the mechanical skill of a सूत्रधार see Mudra rakshasa II p. 130 Telang's edition.

IV, 13, 9. The tippana on सणराल is 'मोरा पाहण घालावण'. Now मोरा or मोरी in Hindi, Marathi and Gujrati means a little channel to carry off water. This suggested me the Sanskrit equivalent सनालीक (see glossary). In Sanskrit नरा means the earth. From this we might interpret सणरालहि॑ as 'With stones masoned with earth'. नरा also means water in Sanskrit.

IV, 17, 1-4. Compare this boast of the Sura, with that of Bhairavanananda in Rajasekhara's Karpura-manjiri I, 25—

दंसेमि तं पि ससिणं वसुद्वावतिणं
थम्भेमि तस्स वि रविस्स रहं णहद्वे ।
आणेमि जवखसुरासिद्धगणंगणाओ
तं णस्थि भूमिवलए महं ण सज्जम् ॥

Also see Jasaharacariu I, 6.

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V.

V, 8, 5. परमुद्रे हि has been taken by me as equivalent to परमोत्तुकैः It is also possible to take it as equivalent to पर+मोषकैः = stealing others' property.

V, 10, 3. परीषह is thus defined—

शारीरमानसेत्कृष्टबाधेत्तन् शुदादिकान् ।
प्राहुरन्तर्बद्धिर्द्वयपरिणामान् परीषहान् ॥

For exposition of the twenty two Parisahas see अनगार-धर्मामृत of Asadhara VI, 84, onwards

V, 12, 1-2. For the five अणवत, three गुणवत and four शिक्षावत, see सावयधम्म दोहा 59-72. The five उदुम्बर are वट, पिपल, पर्कर, उदुम्बर and काकोदुम्बर.

V, 12, 4. The *Pratimas* or stages of a house-holder's religious advancement are eleven, namely, दर्शन, व्रत, सामायिक, प्रोषधोपवास, सचित्याग, रात्रिभोजन-त्याग, ब्रह्मचर्य, आरम्भत्याग, परिग्रहत्याग, अनुमतित्याग and उद्दिष्टत्याग. For exposition see सागार-धर्मामृत, अध्याय 3 and onwards.

VI.

VI, 6, 8, स्लेहण-सलेखना is thus defined in the रत्नकरण्डभावकाचार of सिमन्तभद्र—

उपसर्गं दुर्भिक्षे जरसि रुजायां च निःप्रतिकारे । धर्माय तनुविमोचनमाहुः सलेखनामार्याः ॥ १२२ ॥
अन्तिक्रियाधिकरणं तपःफलं सकलदार्शिनःस्तुवते । तस्माद्यावद्विभवं समाधिमरणे प्रयतितव्यम् ॥ १२३ ॥
स्नेहं वैरं सङ्गं परिग्रहं चापहाय शुद्धमनाः । स्वजनं परिजनमपि च क्षान्त्वा क्षमयोत्थियवचनैः ॥ १२४ ॥
आलोच्य सर्वमेनः कृतकारितमनुमतं च निर्व्याजम् । आरोपेन्महाव्रतमामरणस्थायि निशेषम् ॥ १२५ ॥
शोकं भयमवसादं क्लेदं काञ्छियमरतिमपि हित्वा । सत्वोत्साहसुदीर्घं च मनः प्रसादं ध्रुतरमृतैः ॥ १२६ ॥
आहारं परिहाप्य क्रमशः स्तिरधं विवर्द्धयेत्पुनाम् । स्तिरधं च हापयित्वा खरपानं पूरयेत्क्रमशः ॥ १२७ ॥
खरपानहापनामपि कृत्वा कृत्वोपवासमपि शक्त्या । पञ्चनमस्कारमनास्तनुं त्यजेत्सर्वयत्नेन ॥ १२८ ॥

नि दान or looking forward to the reward of the penitential act is one of the transgressions (अतिचार) of सलेखना as—

जीवितमरणाशंसे भयमित्रस्मृतिगेदाननामानः । सलेखनातिचाराः पञ्च जिनेन्द्रैः समादिष्टाः ॥ १२९ ॥

VI, 7, 8. For प्रयाग as the place where people went to end their life prematurely, see Index of Geographical Names, under प्रयाग. Also see अभि पुराण, अध्याय १११;

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न वेदवचनाद्विप्रं न लोकवचनादपि ।
मतिहस्तकमणीयान्ते प्रयागे मरणं प्रति ॥ ८ ॥
बटमूले संगमादौ मृतो विष्णुपुरीं वजेत् ॥ १३ ॥

VII.

VII, 1, 2. For the sight of an ascetic regarded as an auspicious omen, see श्रीशाकुनसारोद्धार by माणिक्यसूरि, प्रकरण २ —

दर्शनं श्वेतभिक्षुणां सर्वोत्तमफलप्रदम् । किं पुनः सूरिसंयुक्तं राजयोगोऽयमुत्तमम् ॥ १० ॥
न केवलं मर्यैषोर्कं श्रीव्यासेनापि भाषितम् । शकुनार्णवेऽपि निर्णीतं शुभं निप्रथर्दशनम् ॥ ११ ॥
श्वेतस्तुरगो राजा मयूरः कुञ्जरो वृषः । प्रस्थाने वा प्रवेशे वा सर्वसिद्धिकरःस्मृतः ॥ १२ ॥

VII, 5, 4. गि व स मा णु = निवसमानः = or नृपसमानः like हयसमाण in VIII, 12, 2. Karakanda was accompanied by other princes as is clear from VII, 6, 4.

VII, 5, 13. Commenting on उत्तराध्ययनसूत्र V, 8, Devendra tells a short story of a certain shepherd who, during his midday-rest, pierced all the leaves of a *nyagrodha* tree with his arrows. (Charpentier's edition p. 298). Also see Jacobi's Maharastri Tales, the story of Bamhadatta, and its translation by J. J. Meyer in his Hindu Tales p. 61, where we read "He wandered about in the wood and saw a goatherd who was making holes in the leaves of a fig tree with peastones (by throwing them at the leaves)." From this it appears that this was once a favourite pastime.

VII, 9, 4-5. The measurements of the sea-monster are thus given by शुभचन्द्र in his version—

षष्ठियोजनसूतुंगं तदर्धायतिसंगतम् ॥
सप्तष्टिमहास्तीतयोजनैर्दीर्घतां गतम् ।
निरुद्यादिव स्थितं मध्ये मेहवलंभनातिगम् ॥ ११, ९५-९६ ॥

VII, 13. The description of the goddess in this *Kadavaka* is thus reproduced by Subhacandra:—

कोमलर्णीं सुलादस्या लीलया सहितामला । ललामलक्षिता कब्रकुण्डलाभ्यां विराजिता ॥ १४२ ॥
सपुस्तककरस्फारमृगारपरिभूषिता । मुमृणालकरारम्बरकाभरणभासुरा ॥ १४३ ॥
किंकिणीकल्पावाण्यमेलाभंडितोत्कटा । सन्दूरपंदा दिव्या प्रसमा गुणालिका ॥ १४४ ॥
फणाभिः पंचभिः ······ फणिनं परम् । दधती मूर्धि सन्मान्या श्रवणामृतवाग्वरा ॥ १४५ ॥

NOTES

व्यंजयन्ती दिशां चक्रं धामा धामालिलिङ्गता । वीक्ष्य वक्षःस्थलस्थूलमुक्ताकलसुदामिका ॥ १४६ ॥
तदा पश्चावती देवीं धरायां दधती धृतिम् । तदध्यानाद्वदनाज्जेनाऽवातरद्वासिनो द्रुतम् ॥ १४७ ॥ सर्ग ११.

VII, 15. With regard to the practice of capturing husbands which is exemplified in this *Kadavaka*, I quote the following from ' Tribes and Castes of the Central Provinces' by Russel and Hiralal, Part II, p. 521—

Kolams, a Dravidian tribe residing principally in the Wun *taluka* of the Yeotmal district of Berar " had the practice of capturing husbands for women who would otherwise have gone unwedded, this being, apparently, a survival of the matriarchate. It does not appear that the husbands so captured were ever unphilosophical enough to rebel under the old regime."

VIII.

VIII, 5, 5. The word अक्षा has been discussed by Mr. A. N. Upadhye in his article ' Kanarese words in Desi lexicons' published in Bhandarkar ORIJ (1931). The word occurs in various languages, Aryan, Dravidian and Scythian, and, according to Dr. Caldwell, " the ultimate base of all these words is probably ' Ak ' old. "

VIII, 5, 13. वले according to Vararuci VIII, 12, is a term of address ' अइवले संभाषणे '.

VIII, 7, 8. I find this line a bit obscure. Subhacandra's version is as follows:—

शतपञ्चप्रमाः क्षीरा वयं तस्थिम चोन्नते । अनोकहे सदैकस्मैलभमानाः फलावलिम् ॥ ३४ ॥
तद्बुधे वर्द्धिता वल्ली क्षिता ख्याता मया शुकान् । कृंतितुं नैव केनापि छिन्ना सा पक्षिणा पुनः ॥ ३५ ॥
कालेन वर्द्धितां वल्लीं किराता वीक्ष्य चागताः । (सर्ग १२.)

We can get the substance of these lines in the original if we include the additional line of D given by me in the foot notes.

VIII, 16, 1. टक्कु—an inhabitant of the टक्कदेश which embraced the whole of the plains of the Punjab from the Indus to the Bias, and from the foot of the mountains to the junction of the five rivers below Multan. (Cun. Geo. p. 171.)

VIII, 17, 6-8. रस्नावली, मुक्तावली, क्रमुमाजलि or पुष्पाऽजलि, पस्योपम, चतुःशास्त्रविधि and

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वसुधाराविधि, are various kinds of fasts and rituals observed on special days during a particular period of time.

IX

IX, 6. The twelve *kalauvikas*, beginning with the sixth, deal with the twelve *Bhavanus* or pious thoughts namely अनित्य, अशरण, संसार, एकत्व, अन्यत्व, अशुचित्व, आथ्रव, संवर, निर्जरा, लेक, पर्म and बोध. For an exposition of these, also see बारस अणुवेक्षा of Kundakundacarya.

IX, 16, 3. The five *vratas* are अहिंसा, अचौर्य, सत्य, ब्रह्मचर्य and अपरिग्रह (see IX, 22, 3-8)

IX, 16, 6. The ten characteristics of Dharma are क्षमा, मार्दव, आर्जव, सत्य, शौच, संयम, तपः, खाग, आकिञ्चन and ब्रह्मचर्य.

IX, 16, 7. The fourteen मार्णवा or soul-quests are गति, इन्द्रिय, काय, योग, वेद, कषाय, ज्ञान, संयम, दर्शन, लेश्या, भव्यत्व, सम्यक्त्व, संज्ञित्व and आहार. For exposition, see गोमटसार, जीवकाण्ड, गाथा १४० onwards.

IX, 16, 8. The fourteen गुणस्थान or spiritual stages are मिथ्यात्व, साक्षन् ओर सासादन, भित्र, अविरत सम्यक्त्व, देशविरत, प्रमत्तविरत, अप्रमत्तविरत, अपूर्वकरण, अनिवृत्तिकरण, सूक्ष्म-साम्प्राय, उपशान्तमोह, क्षीणमोह, सयोगकेवली and अयोगकेवली. For exposition see गोमटसार, जीवकाण्ड गाथा ८-६९.

IX, 20, 3. The two divisions of Dharma are that of the householder and that of the homeless ascetic (सागार and अनगार). see IX, 22.

IX, 20, 9. The four kinds of charity are औषध, शास्त्र, अभय and आहार, (sec IX, 23, 4-7), and the three worthy recipients are the sage, the Jaina house-holder observing vows and one who is faithful but not observing the vows. see सावयधम्मदेहा—

उत्तमपतु मुण्डु जगि मजिञ्जमु सावउ सिद्धु । अविरयसमाइद्धि जणु पभणिउ पतु कणिद्धु ॥ ७९ ॥

IX, 20, 20. The six occupations of life are असि, मषि, कृषि, शिल्प, विद्या and वाणिज्य. The six compulsory daily duties (षड् आवश्यक) of a faithful Jaina householder are देवपूजा, गुरुपास्ति, स्वाध्याय, संयम, तपः and दान

IX, 20, 21. लेश्या or thought-paint is thus defined:

लिंगह अपीकीरद एद्वै णिय-अपुण्ण-पुण्णं च । जीवो ति होदि लेस्सा लेस्सागुणजाणयक्खादा ॥४८९॥
जीवकाण्ड,

They are six कृष्ण, नील, काषेत, पीत, पश्च and शुक्र of which the first three are regarded अशुभ. For exposition see गोमटसार, जीवकाण्ड, गाथा ४८९-५५६.

NOTES

IX, 21, 3. The *tattvas* are seven जीव, अजीव, आत्म, बन्ध, संवर, निर्जरा and मोक्ष. For exposition in English, see 'Practical Path' by Champat Rai. For the eight qualities of Right Faith, निःशांकित etc., see रत्नकरण्डश्रावकाचार of समन्तभद्र ११-१८.

IX, 21, 9. The seven व्यसन are enumerated in the following verse:-
शूतं मांसं सुरा वेश्याखेटं चौर्थं पराङ्गना । महापापानि सप्तानि व्यसनानि लज्जेद् बुधः ॥

IX, 23, 2. ध्यान is of four kinds आर्त, रौद्र, धर्म and शुद्ध. Of these the first two produce evil and the last two good—

आर्तैद्रविकल्पेन दुर्ध्यानं देहिनां द्विधा । द्विधा प्रशस्तमप्युर्कं धर्मंगुणविकल्पतः । २० ॥
स्यात्तं तत्रात्तर्तं द्वे दुर्ध्यानेऽत्यन्तदुःखदे । धर्मशुद्धे ततोऽन्ये द्वे कर्मनिर्मूलनक्षमे ॥ २१ ॥ etc.
ज्ञानार्थव, प्रकरण २५.

IX, 24, 2. The five vows of the ascetics are the same as those of the householders, differing from the latter in their rigour and thoroughness of observance.

IX, 24, 6. Celibacy observed by मनः, वचः, काय, and कृत, कारित, अनुभोदन constitutes the nine kinds of ब्रह्मचर्य.

IX, 24, 7. The two kinds of परिग्रह are अन्तरङ्ग and बहिरङ्ग. i. e. the inner passions and material belongings.

IX, 24, 8. The मूलग्रन्थ of ascetics are twenty-eight, five Mahavratas, five Samitis, five sense-controls, six obligatory duties and seven other observances. For an exposition of these, see मूलाचार, अध्याय १.

IX, 24, 9. The number of उत्तरगुण is given as eightyfour lakhs, for a classification of which, see मूलाचार, गाथा १०२३ and onwards.

X

X, 9, 4. There is double-meaning in the second part of the line
बहुप्रहौरः ननु सूर्योऽपि सुप्तः and बहुप्रहौरः ननु शूरोऽपि सुप्तः ।

X, 9, 6. On पुण्णाय (पुञ्चाग ?) the tippana in S is पुञ्चली स्त्री and in N दुधारिणी.

X, 19, 8. I am not sure whether I have interpreted the first foot of this line quite correctly. But I could not find any other meaning which would suit. Subhachandra does not help here. His version is—

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यावदास्ते वने रात्रौ भवने देवनिर्मिते । तावतत्र स आयासीद्राक्षस्युत्क्षसमत्करा (मत्सरा) ॥

X, 26. In this kadavaka is described the method of celebrating the five kalyanakas गर्भ, जन्म, तपः, ज्ञान and निर्वाण of a Tirthamkara. Subha-chandra's version of it is as follows:—

मासे भाद्रपदे कृष्णे प्रोषधः प्रतिपत्तिथौ । गर्भकल्याणकाल्यः स कार्यः सत्कार्यकोविदैः ॥ १११ ॥
 सिद्धचारित्रसच्चांतिभक्तिभिः कियसक्रिया (?) । तद्दिने मुनिर्भिर्भुक्त्यै महद्विर्निर्मलाशैः ॥ ११२ ॥
 गृहस्थैर्द्विदुग्धाद्यैः स्नपनं श्रीजिनेशिनः । विधीयते तनुखागो रात्रौ जागरणं तथा ॥ ११३ ॥
 पंचम्यां प्रोषधस्तस्मिन्मकल्याणसंक्षितः । पूर्वोक्तास्ताः क्रियाः कार्या दिने तस्मिन्शुभाप्तये ॥ ११४ ॥
 अष्टम्यां क्षपणस्तस्मिन्मासि ख्यातो महाबिभिः । सञ्जिक्षमणसन्नामा सर्वसिद्धिप्रदायकः ॥ ११५ ॥
 सिद्धचारित्रसद्योगशांतिभवत्याऽभिवंदयते । जिनो विजितकर्माऽथ मन्मयोन्मादमंथकः ॥ ११६ ॥
 केवलज्ञानकल्याणो दशम्यां प्रोषधो मतः । सिद्धश्रुतसुचारित्रयोगशांतिक्रियां भजेत् ॥ ११७ ॥
 निर्वाणाल्यं चतुर्दश्यां क्षपणाय पौः क्रिया (?) । कार्या सिद्धश्रुतेद्वृत्तशोगनिर्वाणशान्तिभिः ॥ ११८ ॥
 व्रतानां तिलकं तेन पंचकल्याणसंज्ञकम् । पंचवत्सरपर्यन्तं तेने चतुरचेतसा ॥ ११९ ॥

X, 26, 18. विउसमगहि अठहिं-व्युत्सर्ग means कायोत्सर्ग, but it is not clear what eight refers to in that respect. “The tippana is “कायोत्सर्ग करवु आठ गणीए णुकार” which means renunciation of the body having repeated the Navakara mantra eight times. The translation should be corrected accordingly.

APPENDICES.

APPENDIX A.

क र ण्डू रा जा

[Extract from कुम्भकार-जातक In Jataka Vol. III]

अतीते बाराणसियं ब्रह्मदत्ते रजं कारेन्ते बोधिसत्तो बाराणसिनगरस्स द्वारगामे कुम्भकारकुले निव्वत्तित्वा वयप्पत्तो कुटुम्बं सण्ठेत्वा एकं पुत्रं धीतरञ्च लिभित्वा कुम्भकारकम्म^१ निस्साय पुत्रदारं^२ पोसेसि^३ तदा कालिङ्गरडे दन्तेपुरनगरे करण्है नाम राजा महन्तेन परिवारेन उथ्यानं गच्छन्तो उथ्यानद्वारे फलभारभरितं मधुरफलं अम्बरुक्खं दिस्वा हस्थिक्खन्धर्गतो येव हृत्यं पसोरत्वा एकं अम्बविण्डं गहेत्वा उथ्यानं पविसित्वा मङ्गलसित्ताय निसित्तो दातव्ययुत्तकानं दत्वा अम्बं परिमुञ्जि । रजा गहितकालतो पद्माय सेसेहि नाम गहेतव्यमेवा ति अमच्चापि ब्राह्मणगहपतिकादयो पि अम्बानि पातेत्वा खादिषु । पच्छा पच्छाँ आगता रुक्खं आहृष्ट मुगरेहि पोंयेत्वा ओभगविभगसाखं कत्वा आमर्कफलं पि असेसेत्वा खादिषु । राजा दिवसं उथ्याने^४ कीळित्वा सायण्हसमये अलंकतहस्थिक्खन्धे^५ निसीदित्वा गच्छन्तो तं रुक्खं दिस्वा हस्थितो ओतरित्वा रुक्खमूलं गन्त्वा रुक्खं ओलोकेत्वा “ अयं पातो व पस्सन्तानं अतितिकरो फलभारभरितो सोभमानो अद्वासि, इदानि गहितफलो ओभगविभगो असोहमानो ठितो ” ति चिन्तेत्वा पुन अज्जतो ओलोकेन्तो अपरं निष्फलं अम्बरुक्खं दिस्वा “ एस रुक्खो अस्तनो निष्फलभावेन मुण्डमणिपञ्चतो विय सोभमानो ठितो, अयं पन फलितैभावेन इमं व्यसनं पत्तो, इदं अगारमज्ञम् पि फलितरुक्खसदिसं पब्बज्ञा निष्फलरुक्खसदिसा सधनसेव भयं अर्थि^६ निधनस्स भयं नत्थि, मयापि निष्फलरुक्खेन विय भवितव्यं ” ति फलरुक्खं आरम्मणं कत्वा रुक्खमूले ठितको व तीणि लक्खणानि सलुक्खेत्वा विपस्सनं वडेत्वा पञ्चक्लोधित्वाणं निव्वत्तेत्वा “ विद्वंसितौ दानि मे मातुकुच्छिकुटिका छिन्ना तीमु

१ °रकुलं. २ °दानं. ३ पे०. ४ नन्द०. ५ करण्डको. ६ °क्खन्धवरगतो. ७ only one पच्छा.
८ आमफलं. ९ °नं. १० °धवरे. ११ सफलभा०. १२ omit अतिथ. १३ विध०.

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भवेषु पटिसन्धि, सोधिता संसारकारभूमि, सोसितो^१ अस्तुसमुदो, मित्रो^२ अद्विपाकारो^३, न त्यि मे पुन पटिसन्धि^४ ” ति आवजन्तो^५ सब्बालंकारपतिमण्डितो व अद्वासि । अथ नं अमच्चा आहंसु “ अतिबहुंठित अत्थ महाराज ” ति । “ न मयं राजानो^६ पचेकवुद्धा नाम मयं ” ति । “ पचेकवुद्धा नै तुम्हादिसा होन्ति देवा ” ति । “ अथ कीदिसा होन्ती ” ति । ओरोपितकेसमस्तुकासाव-वत्थपटिच्छन्ना कुले वा गणे वा अलगा वातचित्तवलाहकराहुमुत्तचन्दमण्डलपटिभार्गा हिमवति नन्दमूलपब्मरे वसन्ति, एवरूपा देव पचेकवुद्धा ” ति । तस्मि खणे राजा हृथ्यं उकिवपित्वा सीसं परामसि तावदेवस्स गिहिलिङ्ग अन्तरधायि समणलिङ्गं पातुरहोसि:—

तिचीवरञ्च पत्तो च वासि सूचि च बन्धनं ।

पारिसावनेन अहेते युत्तयोगस्स मिक्खुनो ॥ ति

एवंकुर्तुं समणपरिक्खारा कायेणिटिबद्धा व अहेसुं । सो आकासे ठत्वा महाजनस्स ओवादं दत्वा अनिलपथेन उत्तरहिमवन्ते नन्दमूलपब्मरमेव अगमासि ।

×

×

×

करण्डु नाम कलिंगानं गन्धारानञ्च नगगद् ।

निमिराजा विदेहानं पञ्चालानञ्च दुम्मुखो ।

एते रद्धानि हित्वान पब्बर्जिसु अकिञ्चना ॥

सब्बेविमै^७ देवसमा समाँगता । अग्नी^८ यथा पञ्चलितो तथेविमै^९ ॥

अहं पि एको^{१०} चरिस्सामि भगगविं^{११} । हित्वान कामानि यथोधिकानी ति^{१२} ॥

[तासं अथो । भद्रे एस संघत्येरपचेकवुद्धो दन्तपुरे नाम नगरे करण्डु नाम कलिंगानं जनपदस राजा…… ।]

१ सोधिता. २ छिन्दो. ३ अत्ता०. ४ °जेन्तो. ५ पटि०. ६ महारा०. ७ नाम. ८ °लाहका०; लाहतराहुमुखामु०. ९ युता०. १० काये.

१ करकण्ड. २ °वमे; °पिमे. ३ omit समा. ४ all four MSS °गिग. ५ °पिमे. ६ एको व; एको वि; एको चस्सा. ७ अगगवि; अगिवं. ८ यतोषितानीति; सतोचदितानि. ९ करकण्डको.

TRANSLATION.

Once upon a time when Brahmadatta was reigning in Benares, the Bodhisatta was born in a potter's family in a suburb of Benares : when he grew up he became a householder, had a son and daughter, and supported his wife and children by his potter's handicraft. At that time in the Kalinga kingdom, in the city of Dantapura, the king named Karandu, going to his garden with a great retinue, saw at the garden-gate a mango tree laden with sweet fruit: he stretched out his hand from his seat on the elephant and seized a bunch of mangoes: then entering the garden he sat on the royal seat and ate a mango, giving some to those worthy of favours. From the time when the king took one, ministers, brahmins and householders, thinking that others should also do so, took down and ate mangoes from that tree. Coming again and again they climbed the tree, and beating it with clubs and breaking the branches down and off, they ate the fruit, not leaving even the unripe. The king amused himself in the garden for the day, and at evening as he came by on the royal elephant he dismounted on seeing the tree, and going to its root he looked up and thought, " In the morning this tree stood beautiful with its burden of fruit and the grazers could not be satisfied: now it stands not beautiful with its fruit broken down and off." Again looking from another place he saw another mango tree barren, and thought, " This mango tree stands beautiful in its barrenness like a bare mountain of jewels; the other from its fruitfulness fell into that misfortune: the householder's life is like a fruitful tree, the religious life like a barren tree: I too would be like the barren tree." So taking the fruit-tree as his subject, he stood at the root; and considering the three (impermanence, suffering, unreality) properties and perfecting spiritual insight, he attained pacceka-buddhahood, and reflecting " the envelope of womb is now fallen from me, rebirth in the three existences is ended, the filth of transmigration is cleansed, the ocean of tears dried up, the wall of bones broken down, there is no more rebirth for me," he stood as if adorned with every ornament. Then his ministers said, " You stand too long, O Great King ! " " I am not a King, I am a Pacceka-buddha." " Pacceka-buddhas are

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not like you, O king." "Then what are they like?" "Their hair and beards are shaved, they are dressed in yellow robes, they are not attached to family or tribe, they are like clouds torn by wind or the moon's orb freed from Rahu, and they dwell on Himalaya in the Nandamūla cave: such, O king, are the paccekabuddhas." At that moment the king threw up his hand and touched his head, and instantly the marks of a householder disappeared, and the marks of a priest came into view:—

Three robes, {bowl, razor, needles, strainer, zone,
A pious brother those right marks should own.

The requisites, as they are called, of a priest became attached to his body. Standing in the air he preached to the multitude, and then went through the sky to the mountain cave Nandamula in the upper Himalaya.

× × ×

Kalinga's king Karandu, Gandhara's Naggai,
Pancala's ruler Durmukha, Videha's great Nimi,
Have left thrones and lived the life of Brothers sinlessly.

Here the godlike forms they show
Each one like a blazing fire:
Bhaggavi, I too will go,
Leaving all that men desire.

APPENDIX B.

करकण्ड राया

[The story occurs in Devendra's commentary on Uttaradhyayana Sutra. It is reproduced here from Jacobi's Ausgewahlte Erzählungen in Maharashtra. The translation is reproduced from J. J. Meyer's Hindu Tales.]

तत्थ करकण्ड । चम्पाए नयरीए दहिवाहणो राया । तस्स चेडग—ध्रूया पउमार्वई देवी । अन्नया य तीसे दोंहलो जाओ । किहौइं रायनेवच्छेनै नेवच्छिँया महारायधरियछता उज्जाणकाणणानिै हत्यिखन्धवरगया विहोजा । सा उ लुगा जाया, राइणा पुच्छिया, कहिओ सब्मावो ताहे, राया सा य जयहर्थिमि आखुडाइं^१ गया छत्तं धेरेइ गया उज्जाणं । पढमपाउसो य तया वद्दइ सीयैलणं सुरहि-गन्ध-मट्टिया-गन्धेणं हत्यी^२ अज्ञाहओ वणं संभरेइ । करी वि पयत्तो वणाभिमुहो पयाओ पहाओ जणो न तरइ पिढुओ^३ ओलगिउं । दो वि अडविं पवेसियाइं^४ राया वडरुक्खं पेच्छई देविं भणइ । एयस्स वडस्स हेट्टैं जाहिइ तओ तुमं साहं गेण्हेजासि । ताए पडिसुयं । न तरइ गेण्हिउं । राया दक्खो तेण साहा गहिया । सो उत्तिणो निराणन्दो किंकायव्यामूढो गओ चम्पं ।

सा य पउमार्वई नीया निम्माणुसि अडविं । जाव तिसाइओ ताव पेच्छइ तलां महामहालयं हत्यी । तओ तत्थ ओइणो अभिरमह । इमा वि सणियं सणियं ओइणा करिणो उत्तिणीं तलागाओ । दिसाओ न जाणइ । भयभीया समन्तओ तं वणं पलोएइ । तओ अहो कम्माण परिणई जेण अतक्रियमेव एरिसं वसणमहं पत्ता । ता किं करेमि^५ का मे गइ ति सोयैरव्यसा रोविउं पयत्ता । खणमत्तेण काऊण धीरयं चिनियं तीए । न नज्जइ, बहुदुड्डसाव्यसंकुले एयंमि भीसणे वणे

१ किला०. २ °त्थ०. ३ °णे. ४ °आ, ५ सीया०. ६ औं. ७ °आ. ८ °आ. ९ °ख०. १० हेटूण०.
११ ओइणा. १२ add कथ गच्छामि. १३ mss. साय.

१किं पि हवइ । ता अप्पमत्ता हवामि । तओ कयं चउसरणं गमणं गरहियाइं दुच्चरियाइं खामिओ सयलजीवरासी, कयं सागारं भत्तपच्चक्वाणं ।

जह मे होज्ज पमाओ इमस्स देहस्सिमाए बेलाए ।
आहारमुवहिदेहं चरिमे समयमि वोसिरियं॥

तओ पञ्चनमोक्तारो मे सरणं, जओ सो चेव इहलोग-परलोगेसु कल्लाणावहो । भणियं चः—

चाहि-जल-जलण-तकर-हसि-करि-संगाम-विसहर-भयाइं ।
नासन्ति तक्षणेणं नवकार-पहाण-मन्तेण ॥
न य तस्स किञ्चि पहवइ डाइणि-वेयाल-रिक्ख-मारि-भयं ।
नवकार-पहावेण नासन्ति य सयल दुरियाइं ॥

तहा:—

हिययगुहाए नवकारेकेसरी जाण संठिओ निच्चं ।
कम्मटुगणिठ दोघटुघट्टयं ताण परिनदुं ॥

तओ नवकारमणुसरन्ती पविट्ठा एगदिसाए । जाव दूरं गया ताव दिट्ठो एणे तावसो । तस्स मूळं गया अभिवाइओ सो । पुच्छिया तेण कओ सि, अम्मो, इहागया । ताहे कहेइ अहं चेडगस्स धूया, जाव हृत्यिणा आणीया । सो य तावसो चेडगस्स नियल्लओ । तेण आसाइया मा बीहेहिै ति । भणिया य मा सोयं करेहि ईएसोै चेव संजोगविओगहेऊ जम्म-मरण-रोग-सोग-पउरो असारो संसारो । वणफलेहि अणिच्छन्ती वि काराविया पाणवित्तिं नीया वसिमै भणिया य एत्तो परेण हलकिट्ठा भूमी तं न अकमामो अम्हे । एसो दन्तपुरस्स विसओ दन्तवक्को य एथं राया । ता तुमं निवया गच्छ एयमि नयरे । पुणो सुसत्थेण गच्छर्षु चम्पं ति । नियतो तावसो । इयरा पविट्ठा दन्तपुरं, गया पुच्छन्ती साहुणीमूळं । वन्दिया पवत्तिणी । पुच्छिया कओै साविगा । कहियं तीए जहट्टियं । परुणा मणां संठिया पवत्तिणीए महाणुभावे, मा कुणसु चित्तखेयं अलंबणिओ हु विहिपरिणामो । जओ:—

विहाडवइ घडियं पि हु विहडियमवि किञ्चि संघडावेइ ।
अइनिउणो एस विही सत्ताण सुहासुहर्करणे ॥

किं च—

खणदिट्ठनटुविहवे खणपरियट्टन्तविविहसुहदुक्ष्वे ।
खणसंजोगविओगे संसारे नरिथ कि पि सुहं ॥
जेणं विय संसारो वहुविहदुक्खाण एस भण्डारो ।
तेणं विय इह धीरा अपवग्गपदं पवज्जन्ति ॥

१ add सवं तिविहेण वोसिरियं । २ °ह. ३ ईएसो, ४ mss. °वित्ती. ५ तापसाश्रमं ६ गच्छेज्जासु. ७ कुओ. ८ °है कै.

एवमाइ अणुसासिया संवेगमुवगया ताणं चेव मूले पब्बइया । पुच्छियाए वि दिक्खाए अदाणभएण गब्भो न अक्खाओ । पच्छा णाए मयहरियाए सब्भाओ कहिओ । पच्छनं धरियाँ पसूया समाणी सह नाममुदाए कम्बलरयणेण य सुसाणे छड्हेइ । पच्छा मसाणपालेण गहिओ भज्ञाए अपिओ । अवकिण्णो ति नामं कयं । सा य अज्ञा तीए पाणीए समं मेत्ति करेइ ति । सा अज्ञा ताहिं संजईहिं पुच्छिया कहिं गब्भो । भणइ मयगो जाओ, ता मे उज्जिओ । सो तथ्य संवद्दृइ । ताहे दारगरुवेहिं समं रमइ । सो ताणि डिम्भरुवाणि भणइ अहं तुव्मं राया, मम करं देह । लुक्खवकञ्जूण गहिओ । ताणि भणइ भमं^१ कण्डूयह । ताहे से करकण्डु ति नामं कयं । सो य ताए संजईए अणुरत्तो । सा य से मोयए देइ, जं वा भिक्खं लद्धं लहेइ ।

संवद्दूओ सो सुसाणं रक्खद । तथ्य दो संजया केणइ कारणेण अइगया; जाव एगत्थ कुडंगे दर्ढंगं पेच्छन्ति । तथ्य एगो दण्डलक्खणं जाणइ, जहा:—

एगपव्वं पसंसन्ति दुपव्वा कलहकारिया । तिपव्वा लाभसंपद्वा चउपव्वा मारणन्तिया ॥१॥
पञ्चपव्वा उ जा लट्टी पन्थे कलहनिवारिणी । छपव्वा य आयंको सत्तपव्वा अरोगिया ॥२॥
चउरंगुलपद्वाणा अदंगुलसमूसिया । सत्तपव्वा उ जा लट्टी मन्तगयनिवारिणी ॥३॥
अट्टपव्वा असंपत्ती नवपव्वा जसकारिया । दसपव्वा उ जा लट्टी तहियं सव्वसंपया ॥४॥
चंका कीडक्खव्वया चित्तलया पोल्येया य द्वाय । लट्टी य उंभसुक्का बज्जेयव्वा पयत्तेण ॥५॥
धणवद्वमाणपव्वा निद्वा वयणेण पगवण्णा य । एमाइ लक्खणजुया पसत्थ लट्टी मुणेयव्वा ॥६॥

तओ तेण भाणियं जो^१ एयं दण्डं^२ गेहिस्सइ सो राया होहिइ; किंतु पडिच्छियव्वो जाव अन्नाणि चत्तारि अंगुलाणि वहेइ ताहे जोगो ति । तं तेन मायंगचेडगेणीं सुयं एक्केण य धिजाइएण । ताहे सो धिजाइओ अप्पसारियं तस्स चउरंगुलं खणिऊण छिन्देइ । तेण य चेडगेणं दिहो सो उद्वालिओ । सो तेण धिजाइएण करणं नीओ । भणइ, देहि दण्डं । सो भणइ, मम मसाणे एस वहिओ अओ न देमि । धिजाइओ भणइ, अनं गेष्ह । सो नेच्छइ । सो दारगो न देइ । तेहि सो दारगो पुच्छिओ किं न देसि । भणइ, यः अहं एयस्स दण्डगस्स पहावेण राया होहामि ति । ताहे कारणिया हसिऊण भणन्ति, जया तुमं राया होजासि तया तुमं एयस्स गामं देजासि । पडिवनं तेण । धिजाइएण वि अनें धिजाइया भणिया, जहा एवं मारेता दण्डं हरामो । तं तस्स पिउणा सुयं । ताणि तिणि वि नढाणि जाव कंचनपुरं गयाणि । तथ्य राया अपुत्तो मओ । आसो अहियासिओ तस्स बाहिं^३ सुयन्तस्स मूलमागओ पयाहिणी काऊण ठिओ । जाव आयेरेणी नायरा पेच्छन्ति

१ पमाइ. २ mss. नाए, verb मह्यरियाए. ३ पच्छण्णा. ४ अवकणिओ. ५ डिक्क, दिव्व.
६ मम. ७ भं. ८ दण्ड. ९ पोल्लरा, १० उज्ज. ११ ओमेयं, १२ दण्ड. १३ परिच्छियव्वव्वओ. १४ दारगेण, add
भणमाणं. १५ वाहिं. १६ णो.

लक्खणजुत्तं जयसदो कओ नन्दीत्रमाहयं । इयो वि जम्भन्तो उट्टिओ । वीसत्यो आसे विलगो पवेसिजइ । मायंगो ति धिजाइया न देन्ति पवेसं । ताहे तेण दण्डरयणं गहियं । तं जलिउमादत्तं । ते भीया ठिया । ताहे तेण वाडहाणगा हरिएसा धिजाइया कया । उत्तं च—

दधिवाहनपुत्रेण राज्ञा च करकण्डुना ।
वाटधानकवास्तव्याश्रांडाला ब्राह्मणीकृताः ॥

तस्य घरनामं अवकिण्णो ति अवहीरिज्ञण तेहिं चेव चेडगक्यं पइट्टियं करकण्डु ति । ताहे सो धिजाइओ आगओ देहि मम गामं । भणइ : जो ते रुच्छ ते गेणह । सो भणइ : ममं चम्पाए घरं ता तीए विसए देहि । ताहे दहिवाहणस्स लेहं देइ : एयस्स बम्हणस्स दिज्जे एं गामं^१ । अहं तुज्ञ, जं रुच्छ, गामं वा नगरं वा देमि । सो रुड्डो : दुट्टमायंगो अप्याणं न याणइ ति । दूषण पडियागण्ण कहियं । करकण्डु कुविओ । चम्पा रोहिया जुद्धं वद्ध । ताहे^२ संजाईर सुयं । मा जनक्खओ होहि ति मर्यहरियं आपुच्छिज्ञण गया तं नयरं । करकण्डु उत्साँरिता रहस्स भिन्दई एस तव पिय ति । तेण ताणे अम्मापियरो पुच्छियाणि । तेहिं सब्भात्रो कहिओ माणेणं न ओसरइ । ताहे सा चम्पं अइगया रन्नो घरं अईइ, नाया पायवडियाओ दासीओ परुणाओ । राइर्णा विसुयं । सो वि आगओ । वन्दित्ता आसणं दाऊण तं गव्मं पुच्छइ । सा भणइ एसो जेण रोहियं नगरं । तुद्वो निगओ मिलिओ । दो वि रजाणि तस्म दाऊण दहिवाहणो पव्वइओ ।

करकण्डु य महासासणो जाओ । सो^३ किल गोउलापिओ अणेगाणि तस्स गोउलाणि जायाणि । जाव सरयकाले एं गोवच्छं थोरगत्तं सेयं पेच्छइ । भणइ : एयस्स मायरं मा दुहेज्जह । जहाँ वहिओ होजा । तया अन्नाणं गावीणं दुद्धं पाएज्जाह । ते गोवा पडिसुणन्ति । सो उब्बरै-विसाणो खन्धवसभो^४ जाओ राइणा दिहो । सो जुद्धिकओ जाओ । पुणो कालेण राया आगओ पेच्छइ महाकायं जुणवसभं पड्हएहिं परिवष्टिजन्तं । गोवे पुच्छइ : कहिं सो वसभो ति । तेहिं सो दाइओ तयवत्थो । भणियं च:—

गोटुंगणस्स मज्जे ढिक्कियसदेण जस्स भज्जान्ति ।
दित्ता वि दरिय वसभा सुतिक्खर्विसगा समत्था वि ॥१॥
पोराणयगयदप्पो गलन्तनयणो चलन्तविसमेहो ।
सो चेव इमो वसभो पड्हयपरिहट्टणं सहइ ॥२॥

तं तारिसं पेच्छिय गओ विसायं । चिन्तेइ अणिच्चयं अहो तारिसो होऊण संपइ एयारिसो

^१ कणिगो, कन्नगो. ^२ देहि मम एं गामं. ^३ ताए. ^४ °हरि. ^५ दूसारिता. ^६ देइ. ^७ रु^८.
८ mss. रायणा. ९ add वि १. जया. ११ अचंत; उचित. १२ °हो. १३ढकिय, ढकिय (बलवंत).

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जाओ एस वसभो । ता सब्बे अयिरा संसारे पयत्था । तहा हि : जो ताव भोगनिबन्धनं महामोहेऊ य अथो सो अधुवो । भणियं च—

चबलं सुरचावं व विज्जुलेह व्व' चञ्चलं । पाआ वलगं पंसु व्व' धणं अधिरधम्मयं ॥१॥
अत्थं चोरा विलुम्पन्ति उद्दालन्ति नरेसरा । वन्तरा य निगूहन्ति गेणहन्ति अह दाइया ॥२॥
हुयासणो डहे सब्बं जलैपीलो विनासए । सब्बस्स हरणं चावि करेइ कुविओ जमो ॥३॥

तहा परमाणन्दहेऊ इडुजनसंगमो वि अणिच्चो, कहं:-

जहा संझाए रुक्खमि मिलन्ति विहगा बहू । पन्थिया पहियावासे जहा देसंतरागया ॥१॥
पहाए जन्ति सब्बे वि अन्नमन्नं दिसन्तरं । एवं कुड़म्बवासे वि संगया बहवो जिया ॥२॥
नरामरतिरिक्खाइ-जोणीसु कमसंजुया" । मच्चुप्पहायकालंमि सब्बे जन्ति दिसो दिसि ॥३॥
जणु मन्तपमत्तउ" हिण्डइ पुरैपेहेहि । मोडार्डिं करन्तउ वेढिउ बहुनरेहि ॥४॥
तं जोयणु अझरेण" जणक्खयभगुरं । जररोगेहिं सोसिज्जाइ" रक्खं तह खरउ" ॥५॥

तहा—

गब्मे जम्मे बालत्तणंमि तरुणत्तणंमि थेरत्ते ।
मट्टियभण्डं व जीया^{१२} सब्बावट्टासु विहडन्ति ॥६॥

एमाइ चिन्तन्तो पडिबुद्धो, पत्तेयबुद्धो^{१३} जाओ । काउण पञ्चमुट्टियं लोयं देवया विइण्णलिंगो विहरइ । भणियं च—

सेयं सुजायं सुविभत्तसिंगं जो पासिया वसेंभं गोट्टुमज्जे ।
रिर्द्धि अरिर्द्धि समुपेहियाणं कर्लिगराया वि समिक्ख धग्मं ॥

^१ लेहं च. २ पाउलगं धंसु, पोथावं. ३ जलौ (जलप्रवाह). ४ झं. ५ संगया. ६ उमतउ.
^७ add पत्तण. ८ मोडातोडि. ९ अयरेज वि. १० सिज्जाइ. ११ खरं. १२ जिया. १३ द्दो. १४ झं.

TRANSLATION.

Here Karakandu. In the city of Campā there reigned a king, Dahivāhana. His queen was Paumāvai, the daughter of Cedaga. One day this longing of a pregnant woman came upon her: "How can I divert myself riding through the parks and groves on the most excellent back of an elephant, attired in the costume of the king, having the royal parasol held over me by the great king?" She became sick and was questioned by the king. She told him matters as they were. Then the king and she mounted his elephant of victory, the king held the royal parasol, she went to the park. It was then the beginning of the rainy season. When the elephant was touched by the odour of the fragrant-smelling earth he remembered the woods and went out of the path. The people could not keep up with him. The two entered the woods. And the elephant started towards the woods and went out of the path. The people could not keep up with him. The two entered the woods. The king saw a fig tree. He said to the queen: "He will pass under that fig tree; then you are to take hold of a bough." She promised but could not take hold. The king was prompt: he seized the bough. Joyless he descended, and perplexed as to what to do he went to Campā.

And this Paumāvai was carried into a desolate wood. When the elephant was thirsty he saw a lake which had a very great basin. Then he descended to it and amused himself. But she softly dismounted from the elephant and ascended from the pond. She did not know the directions, affrighted with fear she looked at the wood on all sides. Then overpowered with distress, she began to weep: "Alas for the issue of one's acts (in a former existence), since all unexpected I have fallen into such a disaster? Now what shall I do? What refuge is there for me?" In a moment she gathered strength of mind and reflected: "One doesn't know something might happen in this dreadful wood swarming with many, many, vicious, wild beasts. Therefore I shall be careful." Thereupon she made the fourfold refuge her protection, repented of her sins, asked the forgiveness of the whole host of living beings, and engaged in abstinence from delicate food.

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" If any carelessness be mine with regard to this body and this time, I have now renounced food, the clinging to the world, and the body. Then the fivefold formula of worship is my refuge, for that brings welfare in this world and the next. And it is said :

" Dangers from disease, water, fire, robbers, lions, elephants, fights, and poisonous snakes vanish instantly by the supreme charm which consists of the formula of worship. And no danger from female imp, vampire, goblin, or Lamia prevails against it. And by the power of the formula of worship all calamities vanish. Thus it is said : " The assault of the elephant, the eight fetters of *karma* on those in whose innermost hearts continually abides the lion ' formula of worship ', is frustrated."

Then remembering the formula of worship she pushed ahead in one direction. When she had gone far, she saw an ascetic. To his feet she went. She saluted him. He asked her : " Whence have you come here, good lady ? " Then she related: " I am the daughter of Cedaga and have just now been brought here by an elephant." And that ascetic was one of Cedaga's own subjects. He comforted her : " Do not grieve. Just such is this unsubstantial *samsāra*, the cause of union and separation, full of birth, death, disease, and sorrow." With the fruits of the forest he made her sustain life against her own will, took her to his hermitage, and said to her : " From here on, the ground is tilled with the plough; we do not set foot on it. This is the territory of Dantapur; and Dantavakkha is king here. Therefore go you fearless into this town; from here again set forth most cheerfully to Campā." The ascetic returned. The other entered Dantapura. She went enquiring for a Jaina convent of nuns. She saluted the lady superior. She was questioned: " Whence comes the lady disciple ? " She told how matters stood. Crying bitterly, she was comforted a little by the superioress. " Illustrious lady, do not give way to distress of mind. The development of one's fate can not be averted. For :

" As we know, it tears apart even what is united, and some things it unites although they are separated. Extremely dexterous is this fate in working weal and woe for beings. And, there is no happiness in the *samsāra*, where greatness is seen one moment and disappears the next, where various pleasures and sorrows change in a moment, where union and separation are only matters of a moment. Because this *samsāra* is a storehouse of manifold sorrows, just for that reasonwise men here betake themselves to the path of final beatitude."

Bing comforted in such and similar manner she was stirred to the depths of her soul and renounced the world on the spot in their convent. And although she

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was asked at her consecration, she did not tell of her pregnancy, for fear they might not grant (her ordination). Later, when the matter was found out she told the truth to the abbess. Being kept in concealment she gave birth to a child and exposed it in the cemetery, together with a ring bearing a name and a jewel of a blanket. And afterwards the child was taken by the guardian of the cemetery and handed over to his wife. They named the boy Avakinnaya (Castaway). And this noble lady became a friend of this Candala woman. And this noble lady was questioned by the nuns : " Where is your child ? " She said : " It was stillborn and therefore left (in the cemetery) by me. " The boy grew up there. He played with the boys. He said to the children there : " I am your king; pay me taxes." He was seized with the dry scab. He said to them : " Scratch me. " Then they gave him the name of Karakanḍu. And he was very fond of this nun. And she gave him sweetmeats or whatever delicate alms she obtained.

When he had grown up he guarded the cemetery. For some reason two ascetics passed by there. At once they saw at one place a stick in a coppice. One of them knew the signs of sticks as follows: A stick with one joint they praise; those with two joints cause quarrel; those with three joints are fraught with profit; those with four joints entail death. A staff that is five-jointed wards off quarrel on the way; a six-jointed one is disease; a seven-jointed health. A stick that has a base of four finger's breadth and rises half a finger's breadth and has seven joints wards off mad elephants. A staff of eight joints is failure, one of nine productive of fame, but one of ten joints truly is all prosperity. A stick that is crooked, worm-eaten and spotted and bumpy and burned and dried up at the top is to be carefully avoided. Having massive joints, shining with colour, and of one colour, a staff provided with such marks is to be considered an excellent staff. "

Thereupon he said : " He who will take this staff will be king. But one must wait for it till it grows four inches more: then it is serviceable. " This was heard by that Candala lad and by a Brahman. Then that Brahman dug out the four inches of the staff that had not yet shot up (out of the ground) and cut the staff. And that lad saw him and snatched it away from him. He was taken before the Court by that Brahman. He said: " Give me my stick. " He answered: " It has grown on my cemetery; therefore I will not give it. " The Brahman said: " Take another. " He did not want to. The boy did not give it. The boy was asked by them: " Why do you not give it ? " And he said: " By the power of this stick I shall be king. " Then the people of the Court laughed and said: " When you do come to be king, then you

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shall give this Brahman a village." He agreed. The Brahman spoke to other Brahmans as follows. "Let us kill him and take the stick." That was heard by his father. The three fled and straightway went to Kancanapura. There the king had died sonless. The deputed horse came to Karakandu's feet while he slept outside (of the city), circumambulated him with its right side turned towards him, and stood still. In the meanwhile the people of the city saw with great respect that he was endowed with the marks (of a king), the cry of "Victory" was raised and the drum of rejoicing beaten. But he got up yawning. With perfect composure he sat on the horse and was taken into the city. "He is a Candala", said the Brahmans and would not grant him entrance. Then he seized the jewel of a staff. It began to blaze. They were terrified. Then he made the Candalas of Vādabhāna Brahmans. And the saying arose: By king Karakandu, the son of Dahiāvhana, the Candalas who lived in Vātadhbāna were made Brahmans. And they too disregarded the name given him: at home, Avakinnaga, and established the name given him by the Candala boys, Karakandu.

Then that Brahman came: "Give me the village." "Take the one that pleases you." He said: "My home is in Campa; therefore give it to me in her territory." Then he gave him a letter to Dahivahana: "Give this Brahman a village. I shall give you any village or city that pleases you." He was enraged: "The wicked Candala does not know his own self." The messenger returned and reported this. Karakandu was incensed. He besieged Campa; fighting was going on. Then the nun heard of it. Saying: "Let there be no destruction of people", she took leave of the abbess and went to the city. She took Karakandu aside and disclosed the secret to him: "He is your father." He questioned his mother and his father. They told him the real state of affairs. From pride he did not march away. Then she repaired to Campa, went into the king's house, she was recognized, the female servants fell down at her feet and wept. The king too heard of it; he too came, greeted her respectfully, gave her a seat, and enquired about her child. She said: "It is he by whom the city is besieged." Delighted, he went out and had a meeting with him. Giving him both the kingdoms Dahivahana renounced the world. And Karakandu became a mighty monarch.

Now he was very fond of herds of cattle. In the meanwhile, at the time of autumn, he saw a bull calf, strong-limbed and white. He said: "Do not milk the mother of this one. When he has grown, then let him drink the milk of other cows." The cowherds promised. When his horns had come out and he had become a power-

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ful bull, the king saw him. He became solely intent on fighting. Again in the course of time the king came and saw a big-bodied, old, bull that was being harassed on all sides by the young bulls. He asked the cowherds: "Where is that bull?" They pointed him out in such a condition. And they said: "This very same bull here, by the sound of whose lowing in the middle of the yard of the cowpen even all the proud, overbearing bulls with very sharp horns were subdued, now suffers being harassed on all sides by the young bulls as his pride has departed on account of old age, his eyes drip and his distorted lip quivers."

When the king saw him in such a plight he fell into despondency. He pondered on transitoriness: "Alas, this bull who was such a splendid fellow has now come to this? So all subjects in the *Samsāra* are short-lived. For thus it is "Wealth, which is indeed the basis of enjoyment and the cause of great delusion, is impermanent." And it has been said: "Perishable by its very nature is wealth, evanescent as the rainbow, unstable as the streak of lightning, like unto dust that clings to the feet. Riches the thieves rob, the princes snatch away, the Vyantara demons hide, the kinsmen seize. Fire burns every thing, a deluge of water destroys it and angry Yama (the god of Death) is engaged in carrying off all. Likewise union with beloved people, the cause of supreme joy, is transitory. How so? As many birds meet in the evening on a tree, as travellers, who come from other countries (meet) in a traveller's lodging house and in the morning all go away, every one in a different direction, so also the many beings that have come together in one family home, at the time of the blow of death, all go in different directions, accompanied by their *karmas*, to births as men, gods, animals and other beings. A man strolls along the streets of the city, wanton and heedless, engaged in crushing and pushing, surrounded by many men. That same resplendent man, who perishes in a moment, is soon, dried up by old age and disease, that thus make him a goblin. Likewise, in the womb, during birth, in childhood, in youth, in old age, in all states, living beings go to pieces like earthenware vessels."

Reflecting in such and similar manner he experienced the spiritual awakening he became a *pratyekabuddha*. Having torn out his hair in five handfuls, and having been presented by a deity with the distinguishing tokens of a monk, he wandered about. And the saying arose: Having seen the white, noble bull with wellformed horns, in the middle of the cowpen, the king of Kalinga saw prosperity and ruin and perceived the true religion.

कारंजा जैन सीरीज के संरक्षक व सहायक

संरक्षक

१. श्रीमान् तलकचंद सखाराम जब्देरी, बर्म्बई
२. „ फूलचंदजी गोधा उज्जैन
३. „ सेठ गेंदालालजी नागपुर
४. „ विशालकीर्तिजी भट्टारक नागपुर
५. „ मोतीलाल गुलाबसा नागपुर
६. „ सेठ वृद्धिचन्दजी शिवनी

सहायक

१. श्रीमान् लालचन्द खुशालचन्दजी बालापुर
२. „ सेठ सुखलाल हंसीलालजी बालापुर
३. „ मूलजी देवजी श्रीस्थानकवासी महार्वीर भवन, नागपुर



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